The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 22, 1922

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THE NATIONAL THEATRICAL WEEKLY

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JOHN EMERSON, EQUITY PRESIDENT, SAILS TO STUDY FOREIGN FILMS

Germany, France and Italy's Picture Industries to Be Carefully Studied—Also Will Confer With British Actors' Association With View of Forming Working Agreement

John Emerson, President of the Actors' Equity Association, and one of the most important independent motion picture producers of this country, sailed for Europe on the *S. S. Aquitania* on Tuesday, for a trip which will take several months, during which he will make an intensive study of the motion picture industries of Germany, France and Italy, with a view to obtaining information as to their present status as serious competitors with the domestic industry for world markets. Another reason for Mr. Emerson's European trip is to take a much needed rest, ordered by his physician, as he has never quite recovered from the effects of an operation performed some time ago, having allowed his condition to become run down through his great activity in the affairs of Equity. Accompanying President Emerson to Europe is his wife and co-worker, Anita Loos.

Mr. Emerson, it is believed, will also visit London, where he will confer with the British Actors' Association's officials with a view to completing the arrangements recently instituted to effect a close working agreement by which both the English union and Equity will benefit. This belief could not be checked up with Mr. Emerson on Monday, however.

The Actors' Equity Association has conducted a campaign against permitting the heavy importation of foreign motion pictures since early last year, when, under the leadership of Mr. Emerson, a delegation went to Washington and spoke for the inclusion in the Fordney Tariff Bill now pending, of a clause taxing imported pictures at a rate of 30 per cent of their approximate cost if they had been made in this country. This clause is now in the tariff bill, and, while the large American distributing and producing companies are now conducting a powerful lobby against it, the active propaganda of Equity, which is based upon indisputable facts, has insured it a certain chance of success. The information obtained on his European trip by Mr. Emerson is expected to be of great aid in swinging Congress into line for a high tariff, more, if possible than 30 per cent, based upon American valuation of the imported films.

Mr. Emerson stated to a CLIPPER representative on Monday that the big domestic corporations which have fattened upon the profits obtained from the sale of imported pictures, especially German-made, to the great detriment of the American industry, have consistently kept from the newspapers any informations regarding the present extent, condition and development of the foreign industries. Rather, he stated, they have attempted to lead the public to believe that the foreign motion picture industries are far behind the American.

The state of the motion picture industry in Germany, which is practically under the control of two or three of the biggest American corporations, declared Mr. Emerson, has been especially kept dark, and it is his intention to get an eye-witness's view of it.

Mr. Emerson will also endeavor to ascertain the number of American producing companies, with American directors, photographers and principal actors, who are at present producing pictures in Europe for American consumption, taking advantage of the low rate of exchange to make pictures cheaply. This, he states, is one of the greatest reasons for the present unemployment in the motion picture business here.

OLD SONGS FOR PICTURES

"Sweet Rosie O'Grady," Maud Nugent's big song hit of a quarter of a century ago, is to be made into a motion picture by the Worth-While Pictures Co., a new film making corporation.

"On the Banks of the Wabash," Paul Dresser's famous song, is also to be made into a film by the same company, which plans to release it within the next few weeks.

Other old time song hits are also under consideration for picture stories.

15 CENT TOP IN BIG FILM HOUSE

SYRACUSE, N. Y., March 20.—The System Theatre, at this city, a motion picture house, is playing big feature pictures at ten and fifteen cents admission. The System has the largest seating capacity on the lower floor, of any theatre in the city with the exception of Keith's. "Hearts Are Trumps" was the attraction there on Sunday and Monday. The pictures play the house for two days.

MAUDE ADAMS RETURNING

A persistent rumor to the effect that the famous actress, Maude Adams is to return to the stage, in a revival of her famous "Peter Pan," is being widely circulated along Broadway. Several actors who were members of the original cast of the piece state that they have been approached and that matters have reached the point where the rehearsal date will be announced within the next few days.

At the offices of Chas. Frohman, Inc., all knowledge of any revival of "Peter Pan," or that Miss Adams was to return to the stage was denied.

Miss Adams retired from the stage several years ago, and it was believed that she had not the slightest intention of returning. Despite this the rumor continues.

During the past year Miss Adams has been devoting her time to the motion picture business and is said to have perfected a new type of colored photography.

Miss Adams is said to own a good sized interest in the "Peter Pan" production.

GAIETY OWNERSHIP UNDECIDED

Justice Finch in the Supreme Court last week reserved decision on the motion made by counsel for A. L. Erlanger, J. Bickerton, Jr., to dismiss the complaint of Marc Klaw in the latter's suit in which he charges that Erlanger fraudulently acquired the ownership of the Gaiety Theatre Building in order to be able to cancel the lease of the Gaiety, which is held by a corporation in which both of the theatrical magnates are equal stockholders.

The motion for dismissal, presented by Attorney Bickerton states that the suit is technically imperfect, not being based upon facts sufficient to constitute a cause of action. Justice Finch ordered Bickerton and Clarence J. Shearn, counsel for Klaw, to submit briefs on the question.

The Gaiety Theatre Building, which includes the whole property, with the theatre, fronting for about 125 feet on Broadway, was purchased several months ago by Erlanger along with the Fulton Theatre, from J. Wertheim.

The motion for dismissal was based primarily upon the fact that Klaw did not request the corporation which leased the Gaiety, in which both he and Erlanger own control to bring suit against Erlanger, before starting action on his own account. This provision is legally necessary in all stockholders' suits, according to Bickerton.

The motion for dismissal also states that Klaw, while he is owner of half of the stock of the leasing corporation, can not be considered as a partner of Erlanger, since it is a well known fact that they severed their partnership long ago.

The lease of the Gaiety Theatre held by the corporation holds the clause that in case of a bona fide sale of the property it becomes void six months after notice of the sale from the office of the leasor. While Klaw alleges that the sale was made secretly while he was in Europe, Erlanger denies this, declaring that both properties were offered to many people in New York, including Klaw himself, but that Erlanger outbid all other prospective buyers. At the time the sale was concluded Marc Klaw was in Europe, but he had already been informed that the Gaiety Theatre Building was for sale, according to Attorney Bickerton.

IRENE BORDONI IN CABARET

Irene Bordoni, star of "The French Doll," at the Lyceum Theatre, is appearing nightly at the "Club Maurice," a cabaret, located in the Broadway Central Building, on 51st Street and Broadway. She is singing a repertoire of songs from "The French Doll" as well as "If You Could Care For Me," a number which she made popular in her last show in New York. She is assisted by Ray Miller's Orchestra.

"The French Doll" is doing a fair business

SUES THEATRE COMPANY

MEMPHIS, Tenn., March 20.—Mrs. A. M. Clinton, of this city has filed a suit in which she asks for damages amounting to $5,000 from the Memphis Enterprises, Inc. She alleges that on February 4th, she and her daughter went to see "The Birth of A Nation" picture at the Strand Theatre, and on account of the darkness in the house, she stumbled and fell, permanently injuring herself.

ACTORS GOING INTO POLITICS

The Actors' Equity Association, admittedly the strongest organization in point of membership in the theatrical profession, is out to secure representation of actors in the national, state and city legislative bodies. This statement was made last week by Frank Gillmore, Executive Secretary of Equity, after William A. Brady had come out at a meeting of the Edwin Forrest Lodge of the Actors' Order of Friendship held last week at the Hotel Commodore in favor of an organization of the actors residing in New York which would elect representatives to Congress, the New York State Legislature and the City Board of Aldermen.

Mr. Brady asserted that, as the fifth largest industry in the country, the theatrical industry should see to it that it had the same voice in the country's law-making as many other industries, some of which are much smaller. This view was seconded by Mr. Gillmore, who, however, dwelled more upon the point that actors should be represented in Congress.

In England's House of Commons, said Mr. Gillmore, the actors had had a spokesman in a man who at all times looked out for their interests. He advocated the same thing in this country, and made the suggestion that an actor, one who was capable to understand the needs of the public as a whole also, might be elected to Congress.

"Equity has long been in favor of inaugurating such a movement," stated Mr. Gillmore, "but has only been waiting until certain economic problems had been disposed of before putting it into actual operation.

"As it stands now, the actors' profession is appealed to for votes by politicians who do not understand the needs of the actor, and who, unfortunately, do not often take them into consideration in the framing of the country's, the State's and the City's laws. With men in these bodies who comprehend the requirements of the profession, preferably an actor, the actor's vote will mean a great deal to him."

BIG SPECTACLE CLOSES

"Mecca," Comstock & Gest's big spectacle, which has been on the road for the past twenty-eight weeks closed in Allentown, Pa., on Saturday night and the production was brought into New York.

The show has been playing the big towns as far west as Kansas City with a lot of one nighters as well. The salary list was a big one, totaling over $6,400 a week which added to big transportation charges made the tour a hazardous one. Despite the big salary and the fact the show for a time carried one hundred and thirty-five people, a profit on the season was made. The cast was gradually reduced and included ninety performers when the show closed.

"Chu Chin Chow," another of the Comstock & Gest spectacles, is still out and will close next week.

NEW HOUSE FOR SHUBERTS

OMAHA, March 20.—The Shuberts are to have a new vaudeville house here which is to cost $1,250,000.

Shubert vaudeville will be presented here early next season and will be seen in the new house as soon as it is completed.

CITY OF NEW YORK TO APPEAL FROM DEMI-VIRGIN DECISION

Corporation Counsel Going to Highest Court in State for Decision as to Whether or Not License Commissioner Can Revoke Play License

The City of New York, through Corporation Counsel John P. O'Brien, will appeal from the recent decision of the Appellate Division in the case of the "Demi-Virgin," and will ask the highest court in the State to decide whether the Commissioner of Licenses has or has not the authority to revoke the license of a play. The case, according to Mr. O'Brien is purely a technical question and involves only the power of the License Commissioner. The question of immorality will not be raised, for the time being at least. The Supreme Court at present is taking a recess and will re-convene on April 17th, and the case is expected to be put on as soon after that date as possible.

The Appellate Division ruled that the Commissioner of Licenses John F. Gilchrist has no power to revoke the license of a theatrical production. The opinion was given on February 21st, when the Appellate Division reversed the decision of Supreme Court Justice Wagner denying an injunction to A. H. Woods, who sought to restrain Commissioner Gilchrist from revoking the license of the "Demi Virgin." It was the first time that the authority of the Commissioner had been questioned.

The decision of the Corporation Counsel to take this case to the Supreme Court was made because the issue was considered vital. It was welcomed among others, by Canon William Sheafe Chase, leader of the censorship movement, who believes that the powers of the Commissioner of Licenses, if upheld by the courts, were adequate to insure New York City against the production of objectionable plays. Canon Chase said that statutory censorship of the stage thus would become superfluous, and that the efforts of the joint committee of playwrights, producers, actors and reformers, endeavoring to forestall a "political censorship" by the institution of a voluntary jury system, already had proved "ridiculous."

"Several days ago we made a motion for leave to appeal from the decision of the Appellate Division," Corporation Counsel O'Brien said, "because we wanted that question settled in the highest court of the State. On Thursday our motion was granted, and yesterday notice of the appeal was served.

"The case is going up on the certified question as to whether the Commissioner of Licenses has the power to cancel the license of a theatre in which dramatic productions are being shown. I am very anxious to have the question determined speedily, and I am confident that the highest court will sanction our contention that the License Commissioner has the power to cancel the license of a theatre under the conditions existing in this case.

"It is important to the city and to the public for the powers of the Commissioner of Licenses to be sustained.

"What the voluntary jury system amounts to," Canon Chase said, "is that it would simply be a means of deceiving the public. It really would be a tool in the hands of the theatrical interests. Its findings could not have the force of law because no member of the proposed jury would be responsible to any constituted authority.

"It has been explained that the voluntary jury system was intended to 'forestall a political censorship,' whatever that may mean. Fear of censorship is simply a lack of patriotism and respect for law and order.

"I don't believe there is any need for a censorship of the stage while the Commissioner of Licenses has the power to revoke the license of any play that is immoral."

Canon Chase said the leaders of the movement resulting in a Moving Picture Censorship in this State were not yet prepared to say they would support a stage censorship. He said that if the powers of the Commissioner of Licenses were insufficient to deal with the question of immoral plays, remedial legislation undoubtedly would be sought.

TRYOUT FOR TRAGEDY

Tomorrow night, Thursday, at the Irving Place Theatre, Mme. Asta Souvorina, the Russian actress, will appear in a special performance of "Katherina Ivanovna," a tragedy in four acts by Leonard Ardrieff, the author of "He Who Gets Slapped." This special showing is being offered to determine whether or not the piece will be acceptable in this country, the decision to be left to dramatic critics and city officials. Should the play meet with favor, Mme. Souvorina will make arrangements to produce it at a Broadway theatre. However, as the tragedy is extremely grewsome and shocking from beginning to end, grave doubt has been expressed as to its availability for the English speaking stage.

SELLS-FLOTO OPENS APRIL 8

CHICAGO, Ill., Mar. 20.—The Sells-Floto Circus will open its 1922 season at the Coliseum, this city, starting Saturday, April 8th, and continuing for a period of three weeks. The Hanneford Family, now appearing in Shubert Vaudeville, will again be featured with "Poodles" in the arena.

KLAW TO DO "IF"

Marc Klaw, Inc., has secured the American production rights of Lord Dunsany's "If," which recently played at the Ambassador Theatre, London. The piece will be presented at the Klaw Theatre, but just when it will open has not yet been decided.

EQUITY PASSES RESOLUTION

A resolution of sympathy with Mrs. Louis De Foe over the death of her husband, who was for many years the dramatic editor of the New York *World*, was passed by the Executive Council of the Actors' Equity Association last week. Frank Gillmore, of Equity, stated: "Mr. De Foe and Equity were not always in accord on matters of policy, but we always recognized in him an upright critic who spoke his mind fearlessly and who never could be suborned or influenced to do an unethical thing."

BALL TEAM IN "SHUFFLE ALONG"

A baseball team has been formed among the cast and chorus of the "Shuffle Along" production, now playing at the 63rd Street Music Hall, and is open for games with any teams in the profession. Paul C. Floyd is manager of the team and Arthur D. Porter, secretary.

COHAN LEASES THE HUDSON

George M. Cohan, has leased the Hudson Theatre and will open the house next season with one of his new plays. He is said to have signed a lease by the terms of which he is to pay the owners the sum of $50,000 for the year's rental and a share of his profits beside.

COLORED "MUTT AND JEFF" CLOSES

Joe Conoly's Smart Set Company, which was playing a colored version of "Mutt and Jeff," closed its season in Baltimore last Saturday night. The reason for the early closing was given as bad business.

PHOTOPLAY CORP. BANKRUPT

An involuntary petition in bankruptcy was filed last week against the Knickerbocker Photoplay Corporation, which produced the motion picture serial "The Leather Pusher," by Harry H. Wentworth, who alleged he had advanced over $500 to the company to meet the payroll. United States Circuit Court Judge William Julian W. Mack appointed Allan D. Emil as receiver under bond of $3,000. Following the filing of the involuntary petition claims for salaries of scenic artists employed at the company's studios at 238 West 38th street, aggregating around $3,500 were prepared by the law firm of Hess & Kahn, and Attorney Andrew J. Morris, of 130 Liberty street was instructed by a number of stage hands to file claims for salaries amounting to over $2,000.

One of the officers of the Knickerbocker Photoplay Company is Herbert J. Messmore, who was also connected with the promotion of the United States Photoplay Corporation, producer of "Determination," which went into bankruptcy last year.

Wentworth, the petitioner, who was represented by the law firm of Shaine & Weinrib, of No. 299 Broadway, alleged that the liabilities of the Knickerbocker Photoplay Corporation were around $20,000 and assets unknown. He also stated that the alleged bankrupt had $1,000 on deposit in the Commercial Trust Company, which had been attached by a judgment creditor, and that the Universal Film Company, Inc., which is distributing "The Leather Pushers," was about to pay it $10,000.

Judge Mack ordered that the Universal Film Company, Inc., its officers and employes, the Commercial Trust Company, its officers and employes, and P. D. Cochran, E. H. Goldstein and Herbert Messmore, of the Knickerbocker Photoplay Corporation appear before H. P. Coffin, appointed to act as referee to give testimony concerning the acts, conduct and property of the Knickerbocker Photoplay Corporation.

NEW SHOWS FOR CHICAGO

CHICAGO, March 21.—Several new plays came to town this week backing up the offerings already on the boards, of which there are not a few. The big show among the new comers is "The Ziegfeld Frolic," which opened at the Colonial Theatre Sunday night. Will Rogers is heading the cast, which also includes Brandon Tynan.

"The Intimate Strangers," the Tarkington play with Billie Burke and Alfred Lunt, opened at Power's Theatre last night. The comedy had a fair run in New York and is expected to do well here.

"The Exquisite Hour," with Grace George, came to the Princess Theatre last night. The play is a new comedy by Margaret Wright and deals with the affairs of an irresponsible husband and a pleasantly cynical wife. Norman Trevor has also a principal role in the play.

"Ladies' Night" opened at the Wood's Theatre last night with Charles Ruggles and Allyn King. The Avery Hopwood farce, most of which takes place in a Turkish bath on ladies' night, is expected to last when many of the others have gone.

The Russian Grand Opera Company came to the Olympic. Exiles from their own country, their offering is new to this country and something of a novelty.

At least six new plays are due here within the next few weeks. Among the impending joys are George M. Cohan's "The O'Brien Girl," a musical comedy scheduled to open April 2, at Cohan's Grand Theatre. "Red Pepper," the McIntyre and Heath show, and "Lola" are due also on April 2. "The Perfect Fool," "Anna Chrystie" and "The Dream Maker" are listed for next month.

PAUL DULLZELL IN CHICAGO

Paul Dullzell, asstant executive secretary of the Actors' Equity Association, is in Chicago this week, taking the place of Frank Gillmore, who is unable because of the press of official duties to make his usual survey of the Chicago office. Mr. Dullzell will return the latter part of this week.

COURT TO PASS ON HAMON FILM

On Friday of last week the Appellate Division granted the application of William E. Weathers, of Los Angeles, for a review of the action of the New York State Motion Picture Commission in refusing to grant a license for the exhibition of the film "Fate," based on the case of Clara Smith Hamon, acquitted of the murder of Jacob Hamon, wealthy Oklahoma politician.

Weathers, formerly a banker of Oklahoma, was a friend of both the Hamons, and said that he had spent $125,000 to produce the film, as a moral lesson to the children and the grown folks of today.

He further stated that Mr. Gorman, director of the film, had married Mrs. Hamon, and that they are now living happily together. When he brought the film here last year, for showing to the censors, he offered to eliminate the court room scene, where there was much rejoicing over the acquittal of the woman, and the "marriage of convenience" scene. But other than this, he declared, there was nothing to offend the "most captious moral critic."

The commission rejected the picture on the ground that it tended to "corrupt morals and to incite to crime." However, Weathers stated that he believed that their objection was because he was arrested last September 3 in San Francisco, on the ground that the picture "Fate" was in violation of the city ordinance.

TEARLE SUED FOR $28,000

Suit was filed last Saturday against Conway Tearle, film and legitimate star, for $25,000 damages and $3,000 for doctor's bills, by Max Weinberg, a woolen exporter of No. 336 Broadway, on behalf of his son, Jacques, four years old, who was bitten on Dec. 16 at Chappaqua, N. Y., by the actor's bull terrier. The case is to come up in the White Plains, N. Y. Supreme Court.

Mr. Weinberg says that his son is permanently disfigured on the forehead, and may be bald. Tearle, who is now living at No. 200 West 54th street, said that he understood that suit had been filed, and that he had come to some sort of agreement with Mr. Weinberg in regard to the boy's care, and that there had been no repudiation of agreement. However, he had refused, he said, to pay the amount asked by Weinberg until the memorandum was itemized.

The child was attacked by the dog when he entered the actor's summer home on the invitation of a cook who wanted to give him an orange. Weinberg demanded that the dog be killed, but this Tearle refused to do. A State Veterinary said that the dog was a "fine one" and could not be blamed for doing what he was taught to do—defend his property against strangers.

BEADED COSTUME STARTS BLAZE

ATLANTA, Ga., March 20.—A panic among the audience of the City Auditorium was narrowly averted Saturday night when the metal-beaded costume worn by Miss Zoe Dicks came in contact with an electric switchboard and caught fire, causing much excitement back stage. The actress was painfully burned about the arms and chest and the costume ruined. A stage hand who was near smothered the flames with his coat.

The musical director of the theatre is being credited with great presence of mind and coolness which probably averted the stampede among the audience of 5,000. At the first sign of the panic on the stage he ordered the orchestra to play "Columbia the Gem of the Ocean," the words being taken up by hundreds of persons seated on the stage.

JUDGMENT AGAINST BACON

Judgment for $2,966 was entered last week against Gerald Bacon, manager of the musical comedy "Princess Virtue" which closed owing salaries after one week at the Central Theatre last summer, by Hickson, Inc., for costumes delivered. The costumers sued in the Bronx County Supreme Court through Attorney Julius D. Tobias, where the judgment was rendered.

HIGH SALARIED ACTORS SIGNING FOR CHAUTAUQUA SHOW TOURS

Slump in Theatrical Business Crowds Chautauqua Offices With Talented Actors Who Are Accepting Summer Park Work—Sixty Companies Going Out

The Chautaqua circuits throughout the country are beginnig to organize their dramatic companies for their annual tours this spring and summer, the Redpath Chautauqua, which makes a feature of the dramatic part of its program, organizing thirteen companies, the first of which opens March 29, organizing from their New York offices at No. 1405 Broadway under the direction of William Keighley.

The first company sent out by the Redpath, which opens on the 29th of the present month in St. Petersburg, Fla., will play twenty-six weeks this season, which is four weeks longer than the first company played last year. The average engagement of the thirteen companies will be from fifteen to sixteen weeks. Each of these companies employ eight people, who receive an average of $50 per week.

One striking feature of this year's Redpath program is that its dramatic companies will present only two plays, "Turn to the Right" and "Friendly Enemies." Last year four or five plays were presented.

The Redpath Chautauqua will send out one light opera company this season also, playing "The Mikado." This company, which will have over thirty people in it, will play ten weeks through Ohio. Last year two opera companies were sent on tour of the circuit, but the high cost of transportation has necessitated the elimination of one of them.

It is estimated by Mr. Keighley that between fifty and sixty dramatic companies will be used on the Chautauqua circuits throughout the country this season. The inclusion of plays on Chautauqua programs is rapidly gaining in favor on all the circuits, many of the towns and districts visited hardly ever having the opportunity to see dramatic attractions.

Because of the great amount of unemployment this season in the theatrical profession the Chautauqua offices have been inundated with requests for engagements by actors, many of whom are of super-Chautauqua calibre. While the Redpath offices do not begin organizing until March Mr. Keighley's office has received calls from actors wanting employment since shortly after the first of the year.

HUSSEY SHOW COSTUMES IN COURT

Anna Spencer, Inc., costumers, received judgment last week for $1,393.17 against Jimmy Hussey, now playing in Shubert Vaudeville, for balance due on costumes supplied in August, 1920, which were used in Hussey's show, "Tattle Tales." This show played out of town for several weeks in the latter part of 1920 and closed suddenly, Hussey later going into bankruptcy. The judgment was received in the City Court, Hussey not appearing to defend the action. The law firm of Ernst, Fox and Crane represented Anna Spencer, Inc.

According to the complaint filed $13,230.60 worth of costumes were delivered to Hussey on August 3, 1920, on account of which the comedian paid $6,000. Later, after "Tattle Tales" disbanded in Boston, Hussey is alleged to have returned the costumes to Anna Spencer, Inc., with instructions to dispose of them and credit the amount received by their sales to his account. The costumes were then re-sold, it is alleged, for $5,030.60 in March, 1921, leaving a balance due of $1,300, for which judgment with costs, was rendered in the City Court.

LOSE LIVES IN FIRE

Richard Tant, manager of the Shubert-Crescent Theatre, Brooklyn, received word on Saturday morning that his mother and father were both killed in a fire at Augusta, Ga., when the Grand Opera House, in that city, was completely demolished last Friday night.

The deceased couple, Mr. and Mrs. James A. Tant, lived above the theatre office, where they occupied a few rooms.

Upon his arrival at the Crescent on Saturday morning, Mr. Tant was notified by telegram of the death of his parents. He left immediately for Augusta, and Sam Tauber, of the Shubert offices, is managing the Crescent during his absence.

For several years and at the time of his death James A. Tant was stage manager of the Grand Opera House, which was playing legitimate attractions for the past season.

NAN HALPERN TO STAR

Nan Halpern, who is appearing at the Winter Garden this week, in a vaudeville offering, will be starred under the personal direction of Mr. Lee Shubert in a new musical comedy, which is under preparation. Rehearsals will start in two weeks.

MUST PAY TRANSFER CHARGES

By a new ruling passed by the Council of the Actors' Equity Association, an actor engaged to join a company must pay for the transfer of his baggage from his home to the railroad terminal where he starts his journey, and must also pay for the transfer of his baggage from the station to his home when the season ends. This ruling was made as a result of complaints registered by many managers because of the friction which has existed over payment for baggage transfer, actors engaged in this manner having in many cases expected their entire baggage transfer costs to be paid by the managers.

HANLEY'S SALARY ATTACHED

CINCINNATI, March 18.—An attachment for $300 was placed on the salary of Jack Hanley, formerly of the Ziegfeld "Frolic," when he played at Keith's Theatre here last week, by Joe Shea, the New York theatrical agent. Hanley is fighting the attachment suit, having engaged local counsel. He denies that he owes Shea any money for agent's fees or anything else, claiming that Edgar Dudley is his sole agent. He is playing in Louisville, Ky., this week.

"IN THE DARK" FOR THE FRAZEE

"In the Dark," a new play, written by Sheldon White, is to be produced by an association of managers. The piece will be staged by Richard F. Carroll, and will open at the Frazee Theatre on April 10. Although the cast is not complete, among those already engaged are: Helen Holmes, Ann Sutherland, Rea Martin, Grace Welker, Frank Morgan, John Nicholson and Charles Bates.

BROADWAY CLOSING ON APRIL 2

COLUMBUS, O., March 20.—The Broadway Theatre here announces its closing for April 2. The house is booked by Gus Sun and runs under a policy of six acts and a feature picture. Ordinarily the latter part of May has been the closing time for this theatre but the unusually poor theatrical business in this city forces an early closing this season.

MAX HART SUES JIM BARTON

Max Hart, the agent, started suit against Jim Barton, the comedian, last week for $3,000, alleged to be due on a promissory note, dated July, 1921, for money loaned. Suit was filed in the Queens County Supreme Court, through Hart's attorneys, Kendler & Goldstein.

AVON FOUR BACK ON KEITH TIME

The Avon Comedy Four opened at the B. F. Keith Palace Theatre this Monday, a stay of the recent court decision enjoining Charles Dale and Joe Smith from working under any management other than the Shuberts having been granted last Thursday, in the United States Circuit Court of Appeals by Justices Hough, Manton and Mayer. Smith and Dale's attorneys in the case are the firm of Kendler & Goldstein.

Smith and Dale have not worked since the injunction order was signed several months ago by Federal Judge A. N. Hand, as they refused to work for the Shuberts under any condition.

By the terms of the staying order handed down last Thursday Smith and Dale will have to pay the Shuberts $3,000 if the judgment granting the injunction against them is affirmed by the higher court. A bond for this amount was filed by Kendler & Goldstein last week. The Shuberts in their suit against Smith and Dale attempted to obtain damages but this was refused by the court. The provision in the staying order is in a way a grant of money damages to the Shuberts in the event the judgment in their favor is upheld.

Smith and Dale, who were contracted for three years to the Shuberts at the salary of $900 a week for the first year and $100 more each succeeding year of the contracted period, refused to open at the Winter Garden last September when it was first opened as Shubert vaudeville house because of the alleged breach of contract by the Shuberts in billing them as the Avon Comedy Four instead of Smith & Dale, as their contract stipulated. They then opened for the Keiths playing on a week to week basis. The Shuberts brought suit in the United States District Court for an order enjoining them, which was granted.

HERK MOTION POSTPONED

The motion of I. H. Herk for an order enjoining Jack Pearl, the ex-burlesque comedian, from working for any other management but Herk's which was scheduled to be heard in the Supreme Court on Monday, was put over by agreement of opposing attorneys until April 3rd. Herk claims a contract with Pearl, who has been working in Shubert Vaudeville for some time. Herk was offered $13,000 for the release of the comedian by the Shuberts, but turned down the offer. In view of Herk's present affiliation with the Shuberts in their vaudeville venture much interest is being evinced in the outcome of the dispute, the general impression being that it will be amicably settled.

EQUITY TO VOTE ON LAY MEMBERS

The members of the Actors' Equity Association will vote upon the plan to admit a class of lay members who will have no vote or power in the organization, the Executive Council almost unanimously deciding to recommend this departure from the present stand against lay members last week, after long consideration of the idea.

The argument in favor of the admission of lay members is that they will be of great benefit to Equity by spreading the A. E. A.'s side of any discussion which affects the actors' union.

PLANS FOR NEW CIRCUIT

Lou Shubert, Max Spiegel, Lawrence Weber and I. H. Herk, officers of the recently formed Affiliated Theatres Co., held a meeting on Saturday of last week at the Hotel Ritz, Atlantic City, where plans for the new type of entertainment which is to be sent out next season were adopted.

A list of the cities in which the shows are to be played was completed, and the names of those who are to be granted franchises on the new circuit were selected.

RADIO REPLACES ORCHESTRA

DES MOINES, Ia., March 20.—B. F. Elbert, manager of the Berchel Theatre, at this city, stated that music by wireless telephone would be provided patrons of his theatre as a substitute for the regular orchestra, and he is having installed a receiving station that will be capable of receiving music from Denver, Chicago and Pittsburgh.

BIG WEEK IN BOSTON

BOSTON, March 20.—This week is rather an unusual one with Boston's legitimate theatres, with four new plays opening up this Monday. One of them is a musical show.

The Colonial Theatre, which has been occupied for the past fifteen weeks by Fred Stone's show, "Tip-Top," opened on Monday with George White's "Scandals," which will stay here for three weeks.

The Wilbur opened on Monday with "Main Street," which is expected to do good business here. It follows "Liliom," which had a prosperous career of five weeks. "Main Street" is playing at a $2 top.

Opening at the Hollis Street Theatre this Monday, "Dulcy" jammed them in at the première performance. "The White-Headed Boy" closed at this house on Saturday after a run of two weeks.

"The Tremont opened on Monday with "Welcome Stranger." "The Grand Duke" left on Saturday after a short run of two weeks.

"The Greenwich Village Follies" continues at the Shubert Theatre, and is now in its second week.

George Arliss in "The Green Goddess" is still packing them in on its seventh week at the Plymouth, and looks good for three weeks more at the least.

"The Circle," at the Selwyn, will close this Saturday, making it four weeks in all. It will be followed by "Emperor Jones" next Monday. The first performance of "Emperor Jones" on next Monday evening will be in the nature of a testimonial for Manager Fred E. Wright.

FORTUNE TELLER ARRESTED

PHILADELPHIA, March 20.—Ethel Evans, of Twelfth and Master streets, was arrested by vice squad detectives as a fortune teller. Detectives testified that they paid the Evans woman, who was formerly in vaudeville, $1 each to predict future events for them.

After the seance the detectives took the woman to City Hall Court where she was arraigned before Magistrate Coward, in Central Station. She was held in $500 bail for a further hearing.

CHICAGO TO SEE BULL FIGHT

Toreadors, picadors, Spanish dancers and wild bulls arrived in Chicago Monday direct from the Mexican border in preparation of "A Night in Spain," which is to start a three days' run at the Dexter pavilion in the stockyards next Friday night under the direction of Charlot Molina, Spain's premier matador. A censored Spanish bull fight will be the feature of the show.

ROMBERG JUDGMENT FILED

Two judgments aggregating over $1,000 were filed against Sigmond Romberg, the composer, last week in the County Clerk's office. One for $604.95 was entered by Fred. Loeser & Company, Inc., the Brooklyn department store, for merchandise delivered. The second judgment was filed by the New Netherland Bank of New York and was for $441.

STUDEBAKER SAFE ROBBED

CHICAGO, March 20.—Police are searching for the "inside man," who robbed the safe in the Studebaker Theatre of $623. Albert Eckardt put the money in the safe on Friday night of last week, but when George A. Doyle, treasurer, opened the safe the following morning, the money had disappeared.

TWO CHICAGO THEATRES DARK

CHICAGO, March 20.—Chicago is experiencing a little of the Lenten season business depression. Seven shows left this city on Saturday, while only five came in to take their places. Two of the downtown theatres are dark. They are the Studebaker and the Central.

BRADY'S "DRIFTING" CLOSES

PHILADELPHIA, March 20.—"Drifting," the William A. Brady show, with Robert Warwick and Helen Mencken, closed its season at the Adelphi Theatre here on Saturday night last.

NO SIGN OF PEACE BETWEEN MUSICAL UNION MEMBERS

Officials and Members of Musical Mutual Protective Union Up in Arms and Stormy Season Is Predicted— Troubles May Be Taken to Court

The members and officials of the local musicians' union, the Musical Mutual Protective Union, whose charter in the American Federation of Musicians was cancelled last summer, are up in arms over the treatment they allege they have received from the National Executive Committee and President Joseph Weber of the Federation since the troubles of the New York musicians were settled in the fall by the election of officials of the M. M. P. U. who were loyal to the A. F. of M.

Several exciting meetings have been held during the last few weeks by the membership of the M. M. P. U., the latest one at midnight of last Thursday. At this meeting, an additional resolution to those adopted some time ago was passed. This resolution asked President Weber to grant a stay of the judgment by which the M. M. P. U. was summarily cut adrift from the national organization. This stay is asked for so that the M. M. P. U. members who do not belong to the recently formed Local 802 which has the older union's charter will be able to work again, which they cannot do now as they do not hold membership in the A. F. of M. The M. M. P. U. will appeal to the National Convention of the A. F. of M. in May in Grand Rapids, Michigan.

The officials of the M. M. P. U., who were instrumental in amicably settling the troubles of last summer and fall by inducing the musicians to join Local 802, are now exceedingly indignant at what they call the failure of the A. F. of M. in living up to its agreement to give the M. M. P. U. all its old rights for being loyal and ousting the radical element from control of the union's affairs.

Anthony Mulieri, president of the M. M. P. U., declared to a CLIPPER reporter last week that he had always been faithful and loyal to the American Federation of Musicians but considered that the M. M. P. U. was being badly used now. He said that he would fight to the limit against what he termed the arbitrary attitude of President Weber and the officials of Local 802.

"We were elected to office last fall on a platform of loyalty to the A. F. of M., and we have been and still are loyal to its principles and ideals," stated Mr. Mulieri. "But we demand in return for our loyalty the same rights which are enjoyed by any other of the hundreds of other unions in the A. F. of M. We demand the right to elect the officials to govern us and the right to make our own decisions. In short we insist that we guide our own destinies and not be merely card-holders in a union which is absolutely governed in such a czaristic manner as is Local 802, the officers of which are all appointed by the National Committee of the Federation and are not elected, and which we are told we must join in order to be able to work under union conditions.

"We have banned all members of Local 802 who are not also members of the M. M. P. U., from using our meeting rooms or exchange hall. Local 802 occupies offices in our building, renting them from the man who leases the building. At a meeting this week with Mr. Edward Canavan, Chairman, and the Governing Board of Local 802, we offered the proposition that we would admit all their members to the M. M. P. U. free of any initiation fee, pending the appeal to the National Convention in May. This was refused. Mr. Canavan is not acting fairly. Although I have voluntarily cut my own salary as president of the M. M. P. U. forty per cent, Mr. Canavan and the other officials of Local 802 have raised their own salaries from $1,600 a year to $3,700—one hundred per cent!

"If the appeal to the National Convention is refused we will take the matter into the courts, as we refuse to submit to any such plan as has been outlined for us by President Weber and the National Committee, by which we must turn our entire organization into their hands without any guarantee of being granted the right to govern ourselves."

FAVERSHAM SHOW REHEARSING

Rehearsals began on Tuesday for the new starring vehicle of William Faversham, which is entitled "Out to Win," an English melodrama by Roland Pertwee and Dion Clayton Calthrop. The play has been adapted for America by Guy Bolton. It will be staged by Fred G. Latham, and produced by Charles Dillingham.

The cast includes David Glassford, H. Conway Wingfield, Herbert Ransom, Stanley Harrison, Edgar Kent, Reginald Carrington, C. E. Thorpe, H. Ashton Tonge, Robert Ayrton, Gateney Bell, Ernita Lascelles, Helen Daube and Adria Hill.

The play will open early in April in Buffalo, prior to a New York run.

HENRY MILLER THEATRE SOLD

Title to the Henry Miller Theatre, on West 43rd Street, and the home of the Corona Typewriter Company on West 42nd Street abutting, was transferred last week by Albert G. Milbank and others as executors of the Elizabeth M. Anderson Estate to the City Real Estate Company, the consideration of the deed being $380,000. Both Mr. Miller and the Corona people hold long term leases on the property.

FRANKLIN PLAYS FOR SOLDIERS

Franklin's Syncopators, a ten-piece orchestra, which hales from Newark, N. J., under the leadership of L. G. Franklin, played at Fox Hills, Staten Island, for the wounded veterans, last Sunday. Franklin has several other orchestras, ranging from five to nine men each.

EDITH KELLY SUES AGAIN

Edith Kelly Gould, former wife of Frank J. Gould, now with the Shubert Vaudeville unit, "Pins and Needles," has brought a new suit against her former husband.

Mrs. Gould from whom he obtained a divorce in France in 1919, sued him for $100,000 in the Supreme Court, alleging that the money had been expended by her for living expenses since they separated and that he was bound to reimburse her. She insists that the French divorce is not binding and has taken an appeal from a dismissal of a suit for divorce which she brought against him here after the entry of the French decree in an attempt to establish that she is still his wife.

Mr. Gould applied for a bill of particulars in the suit and Judge Newberger re-

LUSK MOVIE BILL PASSES

ALBANY, March 20.—The Lusk movie bill, which was bitterly fought by motion picture interests, passed last week by a vote of 84 to 50. It enlarges the force of the State Motion Picture Censorship Commission and extends its powers so that it can examine the books of all film companies.

CIRCUS OPENS ON SATURDAY

The Ringling Brothers-Barnum & Bailey Circus will open its annual engagement at the Madison Square Garden on Saturday of this week. The circus arrived from its winter quarters in Bridgeport, on Monday, and the week is being given over to rehearsals.

BAD LUCK FOR CARROLL

Earl Carroll, the theatrical industry's boy wonder, can testify to the fact that trouble comes in bunches, the things that happened to him last week being a good example of this fact. What happened was, his show "Bavu," closed at his own new theatre; his suit against Oliver Morosco for one-third of the $30,000 obtained from the sale of the motion picture rights of "So Long, Letty," the music of which he composed was dismissed by Federal Judge A. N. Hand, and his suit for an accounting of the profits of the picture "Twelve-Ten," made from a story he wrote several years ago, was dismissed in the Supreme Court, against all the defendants he sued, including the companies which made and distributed the picture, except Herbert Brenon, the director, from whom he can only demand an accounting of the proceeds of the sale of the motion picture rights of his story.

Carroll's suit against Oliver Morosco has been watched with a great deal of interest by music men, as Carroll, who wrote the music for "So Long, Letty," demanded that he be made an equal partner with Morosco, the producer, and Elmer Harris, who wrote the book in the sale of the motion picture rights which brought $30,000. He alleged that he collaborated with Harris on the play, but the answer put in by Morosco stated that he had only been an employe engaged to write the score only for which work he received royalties while "So Long, Letty" ran, and that he had nothing to do with the book of the play which was the only thing sold to the motion picture company which produced the film version of the play.

In his suit for an accounting of the profits of the picture "Twelve-Ten," Carroll named as co-defendants the Republic Distributing Corporation, which distributed the picture in America, the British & Colonial Kinematograph Company, Ltd., which purchased the rights to his story and made the picture, and Herbert Brenon, who sold the motion picture rights to the second-named defendant.

Supreme Court Judge Lehman, in a lengthy opinion, held that as the rights to produce the picture from Carroll's story had been bought in good faith from Brenon, who had advertised himself as being agent in the sale without any objection being offered by the writer, the British & Colonial Kinematograph Co., Ltd., and the Republic Distributing Corporation could not be held to account. The opinion, in part, said:

"The salient facts in the case are that he had submitted to Brenon a synopsis of the scenario; that he knew that Brenon was attempting to secure its production; that Brenon was claiming the right to dispost of plaintiff's property; that if Brenon secured its production the producer would be compelled to go to large expense, and that during all this time he trusted Brenon to deal fairly with him. These facts seem to constitute convincing evidence that he had authorized Brenon to dispose of his rights, and even if the plaintiff had a mental reservation that if Brenon did not deal fairly with him he could enforce his rights against the producer of the play he should not be permitted to come into a court of equity and claim from the producer not merely the reasonable value of his idea but all the profits made by the producer through the risk of his own moneys and through the producer's skill and reputation."

Alfred Beekman, of the law firm of House Crossman & Voorhees, counsel for Earl Carroll in the suit against the Republic Distributing Corporation and other defendants, stated on Monday that the decision by Justice Lehman would be appealed.

OUT-OF-TOWN ADVERTISING

The Shuberts are conducting an extensive publicity and advertising campaign for "The Rose of Stamboul," playing at the Century Theatre. The newspaper and billboard advertising in New York is unusually large. The Boston and Philadelphia newspapers also carry advertising for the show's Broadway run. Ben Atwill is doing the press work.

HARRIGAN & HART NIGHT

That the old songs and the people of the stage who sang them still live in the hearts of those who heard them, was not for a moment in doubt last Friday night at the New York Lodge No. 1, B. P. O. Elks, on West Forty-third Street, when the occasion of Harrigan & Hart and "Ye Old New York" night, filled the large auditorium of the clubhouse to overfilling. To see once more and hear such old-timers, members of the old Harrigan & Hart company that made theatre history in New York and their contemporaries like Annie Mack Berlein, Joseph Sparks, Harry Fisher, who is the original Gustavus Lochmuller, Richard Quilter, Jack Coleman, Johnnie Casey—the only one—Mike Callahan and others come out on the stage and do the things they used to do and sing the old, old songs is a memory that not many have the pleasure of cherishing.

And William Harrigan, the son and replica of his father, the great Ned Harrigan, was there to sing some of the songs his father sang and thank everyone with a sob in his voice for the honor paid to his dad.

Some of the "new-timers," too, showed their wares. There were the Little Old New York Trio, Jack Sheehan, Billie Berkes and Harry Lee, with Johnnie Tucker at the piano, and Fannie Howard Flynn, and the Fitzpatrick Brothers and Brazil and Griffin, as classy a pair of steppers as there is. They all did their bit with enthusiasm rarely met with in the theatre now-a-days.

Just listen to the names of some of the old songs: "St. Patrick's Day Parade," "Widow Nolan's Goat," "My Dad's Dinner Pail," "My Ould Dudeen," "Babies on Our Block," "The Pitcher of Beer," sung with the real gurgling accompaniment, "Haul the Wood Pile Down," "The Old Black Crow," and of course, the group of songs more well known to the present generation, like "Annie Rooney," "Sweet Rosie O'Grady," "The Bowery," and "The Sidewalks of New York."

To Brother Joe Humphreys, president of the Ned Harrigan Club, and Frederick E. Goldsmith, Past Exalted Ruler, known jocosely as the Bottling Barrister, belongs the credit for staging the entertainment.

LUCILLE, LTD., IS BANKRUPT

An involuntary petition in bankruptcy was filed in the U. S. District Court on Monday against Lucille, Ltd., the fashion firm managed by Lady Duff Gordon, at 19 East Fifty-fourth street, and which supplied the gowns for many of the big musical shows.

The liabilities of the firm are given as $125,000, and the assets as $75,000.

The petition was filed by three creditors, Harry Angelo, $3,000 for merchandise; Faber & Herman, $2,537, and Irving Press, $3,600. Judge Knox appointed John K. Cuddy and G. H. Tolman joint receivers under a bond of $20,000.

Lady Duff-Gordon opened Lucille's first store in January, 1910, at 17 West Thirty-sixth street.

PATTI MOORE AND FLORENCE TALBOT

On this week's front cover will be found a likeness of Miss Patti Moore and Miss Florence Talbot, who are playing the Columbia Theatre, New York, the current week. Both of these young ladies are with Arthur Pearson's "Step Lively Girls," and have been all season gaining considerable high-class criticism for their remarkable work in this show.

Patti Moore is the soubrette of the company, and it is Mr. Pearson's intention to place her next Fall with a Broadway show which he has now in preparation. It is said Mr. Pearson will feature Miss Moore.

Florence Talbot, whose remarkable talent has attracted considerable attention from Broadway managers, is negotiating with several managers of Broadway productions for next season.

Going back to Broadway would be nothing new for Miss Talbot as she played in musical comedy there several years ago.

The photographs from which the cut was made are by Strauss-Peyton Studios.

SHUBERT-ERLANGER AGREEMENT MOST IMPORTANT THEATRE DEAL

New Booking Arrangement Gives Control of Practically the Entire Legitimate Theatrical Field—Big Salaried Actors Fear Cut Is Coming

CHICAGO, March 20.—That the Shubert-Erlanger booking agreement, which has been drawn up by Levy Mayer, Chicago attorney, and Erlanger's general counsel, includes other features than the joint booking of theatre only, is the information received here last week from an inside source. This agreement is declared to be drawn up so that it makes it impossible, and exceedingly probable, the almost autonomous control of the legitimate field of America's theatrical industry by Erlanger and the Shuberts.

There is no truth, according to the person from whom this information comes, in the published report that a $100,000,000 corporation will be formed by the terms of the agreement to take over the hundreds of theatres now under the control or ownership of Erlanger and the Shuberts. This report is a far-fetched one, it is pointed out, as the holdings of the Shuberts are many times larger than those of Erlanger, and it is not probable that Erlanger will accede to throwing all his property and power into a pool controlled by the Shuberts or any others through their greater interests.

When it is taken into consideration that with each of these two parties to the agreement a number of smaller producers and theatre property holders swings along, it can readily be seen, according to this source of information, that a great part of the theatrical industry is already forced to come in with the Shuberts-Erlanger forces. For the past few years a number of producers have been allied with each of the two parties. The Erlanger camp includes, among others, Charles B. Dillingham, Florenz Ziegfeld, Jr., Henry Miller, David Belasco and Charles Frohman, Inc., while the Shuberts have allied with them a great many more, including many who are small in comparison with managers like Dillingham, but who in the sum total constitute an important part of the producing field. The semi-independent combine of Sam Harris, the Selwyns and John Cort, which controls a number of important theatres in New York, Chicago and Boston, will, of necessity be forced to swing along with the big moguls.

It is a known fact that managers have long looked for an opportunity to be able to avoid the necessity of paying large salaries to important actors. At present any actor who looms up as a favorite with the public is bid for by numerous managers, with the result that his or her salary reaches proportions which are in many cases astonishingly high. There is no doubt that, although these actors in the majority of cases are worth all they receive, the managers would be glad of an opportunity to govern the business so that they would be forced to outbid one another. This Shubert-Erlanger combine, according to information more definite than any previously obtained, will go a long ways toward establishing this state of affairs.

The original cause for the forming of the combine was to avoid the unprofitable condition by which theatres owned by the Shuberts and Erlanger, respectively, competed with each other in various cities. The combine has cured this evil, evinced by the results obtained in Philadelphia, the first city in which it was tried out.

CHORISTERS' NAMES PUBLISHED

The first two members of the Chorus Equity Association to feel the effects of the C. E. A.'s recent announcement that the names of all members who leave a show without the regular notice being given would be published in the weekly report are Helen Powell, who, the report states, left Max Plohn's "Pitter Patter" company, and Bob Willis, who left the "Last Waltz" company without notice and after drawing salary in advance.

Another method now under consideration, of disciplining these "defaulting" members, as the report of Miss Dorothy Bryant, executive secretary of the Chorus equity terms them, is to send every manager a list of their names, with a view to warning these managers against hiring them and in the hope that these "defaulting" members won't change their names, as is known to happen sometimes with chorus people.

SHE WHO EATS, MUST PAY

She who eats, MUST pay, is the opinion of Reisenweber's, Inc., which are not allowing any obstacles to stop it in its intention to make Lillian Lorraine, the most beautiful woman on the stage—according to the advertisements of "The Blue Kitten"—pay for the $300 worth of food she ate at Reisenweber's a long time ago, B. P., in fact, and to this end an attachment order for the amount of the judgment recently obtained by the restaurant company was obtained last week in the City Court from Judge Finilite.

The attachment, however, had not been served at the time of going to press on Tuesday.

DELAY IN ARBUCKLE CASE

SAN FRANCISCO, Cal., March 20.—There is another delay in the trial of the Arbuckle case here; attempts of the prosecution to remove Juror Edward W. Brown on the ground of bias and prejudice, although he had already been accepted and sworn, were made today in the third trial.

ALIMONY ORDER REVISED

The recent Supreme Court decision granting Mrs. Florence C. Harlan, wife of Kenneth D. Harlan, the well known motion picture actor, whom she is suing for a separation, temporary alimony of $100 a week and $700 counsel fees, was reversed last week by the Appellate Division of the Supreme Court. Harlan, who is now in California, where he is working in pictures with Constance Talmadge, appealed from the alimony order through his attorney, J. Robert Rubin of No. 165 Broadway.

Mrs. Florence C. Harlan, at one time in "Follies" as Flo Hart, is the widow of the late Fred Belcher, music man from whom she inherited some money. She alleges in her present suit that Kenneth Harlan treated her cruelly and deserted her, and also that he had vices to which she objected. All these allegations are denied by Harlan, who in turn alleges that his wife frequently caused him much embarrassment by becoming intoxicated. Mrs. Harlan also alleged that her husband insisted that she imbibe various intoxicating beverages, which had a nauseating effect upon her at parties which they attended but in a deposition made by Harlan in California he denies this and says, instead, that beverages did not have any nauseating effect on his wife at the parties they attended but her actions had that effect upon those present.

LEON EVANS HAS BENEFIT

NEWARK, N. J., March 20.—A testimonial was given to Leon Evans, manager of Miner's Empire Theatre, at that house tonight. The theatre was entirely sold out. In addition to the regular burlesque show given by the "Flashlights of 1922" Manager Evans put on three extra acts: George Armstrong, former burlesque star; Jessie Rece, a young prima donna who will open in stock at Marty Johnson's Empire, Hoboken, in April, and Jules Clay and Queenie Dunedin.

FOUR NEW PLAYS IN PHIL.

PHILADELPHIA, March 20.—This Monday night is an eventful one locally, as four plays opened simultaneously. Two of the newcomers are musical shows, evincing the advantages of the recently-formed Shubert-Erlanger booking arrangement.

Fred Stone, the one-and-only, opened on Monday at the Forest Theatre in "Tip-Top," taking the place of George White's "Scandals."

"The Grand Duke," with Lionel Atwill, opened at the Broad Theatre for two weeks only.

"The White Peacock," with Mme. Petrova, started on the first lap of its tour at the Adelphi on Monday. She is here for two weeks only.

"Up In the Clouds," direct from Broadway, opened on Monday at the Shubert, replacing Eddie Cantor's show, "Make It Snappy."

"The Chocolate Soldier," with Donald Brian, is on its second and last week at the Lyric Theatre. Next week comes "The Circle," with John Drew and Mrs. Leslie Carter.

At the Walnut Theatre Charlotte Greenwood in "Letty Pepper" continues for the second week.

"The O'Brien Girl," George M. Cohan's big musical show, continues for its fifth week at the Garrick Theatre.

CARROLL DECISION DELAYED

NEW HAVEN, March 20.—At the conclusion of the trial of Lawrence M. Carroll, former manager of the Rialto Theatre here, who is charged with manslaughter, Judge Hoyt reserved decision. Carroll pleaded not guilty to the charge, which was based on the death of one of the ten persons who succumbed to burns received in the theatre fire last November.

City Attorney Whitaker said that Carroll, as manager of the theatre at the time of the fire, was responsible for the hanging of inflammable materials on the stage and the burning of incense for the prologue of a film play. He said the conditions on the stage started the fire and caused the quick spread of the flames and loss of life. He added that the manager was not responsible for the fact that the building was unsafe.

Counsel for Carroll said that lack of fireproofing and failure to see that the building was safe caused the loss of life in the fire, and the manager was not responsible for these conditions.

City Building Inspector Austin, also held responsible by the Coroner in his finding on the fire, had a hearing last week and the case against him was dismissed.

"THE SQUAW MAN" CLOSES

CINCINNATI, O., March 20.—"The Squaw Man," with William Faversham in the stellar role, closed at the Cox Theatre here last Saturday night and the scenery and wardrobe were shipped to New York. Faversham critized the theatre severely and said:

"Half of my production is in the alley, because we have no room to set it up. We have no music. It is necessary to my play to have music. The theatre has no orchestra. When attempting to secure musicians we discovered we would have to engage ten men to play. If I did not have so much respect for my audience I would not have opened in this theatre tonight. Under such conditions how can Cincinnati expect the best in the theatrical line?

WOMEN LIKE "RUBICON"

"The Rubicon," the play at the Hudson Theatre, panned by practically every critic in New York and branded by them as salacious, suggestive and vulgar, is playing to steadily increasing receipts, due to the interest which women appear to take in the play.

The receipts for the week ending Saturday, the 18th, were a trifle over $10,000. The Hudson capacity is 1,200 and the seats are selling at a $2.50 top. The biggest business is done at the Wednesday and Saturday matinees, when with a $2 top the average gross receipts are about $1,800 a performance. Women crowd the matinees and few men are seen at the afternoon shows.

VINE WINS SHUBERT SUIT

The breach of contract suit brought against the Shubert Advanced Vaudeville Circuit by Dave Vine, of the act of Vine and Temple, was tried before Judge Callahan in the City Court last Thursday, but decision was reserved. Attorneys for both sides were instructed to hand in briefs on several points of law involved.

While the case was tried before a jury, Judge Callahan stated that the jury could not decide it, since it involved a question of law entirely, and said that he would direct them to return a verdict of $2,000 damages in favor of the plaintiff, but would reserve his decision on the exact amount of damages, objections having been made by counsel for Shuberts.

Vine brought suit against the Shuberts in January, alleging breach of contract on the grounds that his twenty-week play or pay contract had been cancelled because he had played a three-day engagement at the Hespe Theatre, an independent house, in Jersey City. In order to secure speedy trial of the case the suit was filed in the City Court, which has jurisdiction only in amounts up to $2,000, Vine being willing to sacrifice his claim for the full amount of damages, which would amount to $3,300, the act drawing $375 a week. Vine admitted on the stand that the act had earned $925 outside of the Shubert offices.

An important point was involved in the case, that of whether or not an act contracted to one party could work under other managements during the time specified by the contract. The Vine contract called for twenty weeks' work out of twenty-four, and was what is termed a "blanket contract," no specifications being made in it of the theatre to be played. Clause six of the contract, which is substantially the same as those used by the Keith, Orpheum and all other vaudeville circuits, states that the artist shall not appear in any public or private entertainment other than those under the management of the Shuberts in any city mentioned in the contract without the written consent of the Shuberts. The clause which specifies the city or cities to be played by the act, however, was left blank on the contract held by Vine, whose attorney held that the Shuberts therefore had no right to cancel the contract because Vine and Temple played in Jersey City.

Judge Callahan declared, after all the testimony was in, that in his opinion Vine and Temple had the right to play in any city not mentioned in the contract, by its very wording.

Arthur Klein, booking manager of the Shubert Vaudeville Exchange, admitted upon cross-examination that he had permitted one Shubert act, Everard's Monks, to play the Hespe, although the attorneys for the defense had attempted to show that by playing at the Hespe Theatre, Vine and Temple were playing at a house which was opposition, with lower admission prices, to the Shubert Rialto Theatre, in Newark.

Attorney for the Shuberts made a motion to amend the answer to the complaint to set up another defense based upon the fact that Vine and Temple had breached their contract by refusing to go to Chicago from New York to play the Apollo Theatre. The Court denied this motion, holding that the defendant had already selected as its defense the breaching of the contract by the act playing at the Hespe Theatre.

Edgar Allen, booking manager for the William Fox Vaudeville Theatres, testified as an expert witness giving it as his opinion, according to custom that by playing at an independent house, Vine and Temple had breached their contract.

Pat Casey, of the Vaudeville Managers' Protective Association, testified for the plaintiff as an expert witness, stating it as his opinion that there was no custom in vaudeville which prevented an act from playing under other managements while under contract to one booking office.

"SCANDALS" GOING TO COAST

Broadway will not see a new Georgie White "Scandal" show this Summer for following the Boston engagement the show is going to the coast. All the big towns on the way out and back are to be played.

VAUDEVILLE

ACTS MUST NOT PLAY FOR RADIOS

NEW CLAUSE IN CONTRACT

Contracts now in the hands of printers, for use in the signing of acts for the Keith, Orpheum and allied circuits, will contain a clause forbidding performers from appearing at the various Radio broadcasting stations and doing their act or any portion thereof. The decision to include the clause in the contracts, is due, it is said, to the fact that performers instead of heeding the warnings issued sometime ago, in regard to Radio work, seem to have become even bigger fans than those that listen in to the sound waves.

The Radio craze is sweeping the entire country, and the operators of the big broadcasting stations are at their wits ends in order to find suitable talent to supply the constantly increasing demands for new songs, acts and other novelties.

While the future of the Radio craze is open to doubt, there is no doubt but that just at present a great majority of the amusement loving people of the country are intensely interested in it and are spending much of their spare time in experimenting with the novelty.

Actors have been freely giving their time to working for the stations and this has undoubtedly had an effect upon the size of audiences in the vaudeville as well as other theatres.

SOPHIE TUCKER SAILS

Sophie Tucker sailed for Europe last Saturday on the S. S. *Homeric*, which will take her to Liverpool. She will open her new act, in which she is assisted by two boys playing the piano, Ted Shapiro and a boy named Carrol, the week she arrives in London, and will continue to play there until the latter part of September, when she will sail for this country.

Miss Tucker will open in New York the first of October, and will continue to play in and around New York until the latter part of June, 1923. She has received this consecutive booking through the Keith office.

GOLDEN GATE OPENS

SAN FRANCISCO, March 20.—The Orpheum Junior house, the Golden Gate, opens here next Sunday. Martin Beck and Mort Singer, active heads of the circuit, are in town to officiate at the initial opening. The bill will consist of Peggy Parker and her Four Musketeers, Princeton and Watson, Bostock's Riding School, James H. Cullen, Land and Vernon and Belle and Genevieve Walter.

DEMPSEY FOR LONDON

Jack Dempsey, who left the Hippodrome show on Saturday night, left Sunday for the coast, where he will visit his parents. After a week there, he will return to New York and on April 11 will sail for London where he is to appear on the stage in a vaudeville act.

SCREEN STAR IN NEW ACT

Nicholas Dunaev, the Russian screen performer, is the latest member of the Hollywood colony to desert the films for vaudeville. He arrived in New York last week and started rehearsals on a three people act entitled "Ah' Napoleon." Fern Foster will assist him.

ALBEE STOCK OPENS ON APRIL 3

PROVIDENCE, R. I., March 20.—Vaudeville will close at the Albee Theatre here on Saturday of next week, and the following Monday, April 3, the Albee Stock Co. will open.

NEW ACTS

Clay Crouch, formely of Le Maire and Crouch, who has been doing a single, is to star in a new act, featuring the Berg Sisters, from the pen of Ned Dandy. The piece, which will play the big time, will be staged by William Mandell. The title is "Oh! You Sheik," and opens in three weeks.

—

John Morris will soon be seen in a new act entitled "From Hoboken to Spain." He will be assisted in the turn by Alice Lorraine and Arthur Prince.

—

Dalton and Craig are arranging for an early appearance in a new act. Their present vehicle is entitled "Aladdin's Lamp" and the new turn will be constructed upon the same lines.

—

"The Starland Revue," a five people act, opens next Monday for a tour of the Loew circuit. The act is owned by Lew Cantor.

—

"Nobody Home" is playing the Fox houses, preparatory to a tour of the Loew circuit.

—

The Louisiana Six, produced by Heron and Bond, opened last week at the Meserole Theatre in conjunction with the picture, "A Sailor Made Man."

—

The Kusch Trio, a child act, opened Monday at the Meserole Theatre as a curtain raiser to the Gus Edward film, "School Days."

—

"Happy Days at School" is the title of the new Heron and Bond act which opened at the Republic Theatre last week for a break in. The act carries seven people.

SPLIT WEEK FOR WEITING

SYRACUSE, N. Y., March 20.—Shubert vaudeville will be seen at the Weiting here, commencing early in August.

Stock will be the attraction at the house during the early summer and as soon as this season closes, legitimate productions will be seen at the theatre for the first three days of the week, and Shubert vaudeville the last four.

HANNEFORDS AT ASTORIA

The Riding Hannefords have finished their contracts with Shubert Vaudeville and are filling in this week at the Astoria Theatre. With the exception of Robinson's Elephants, this is the biggest act to appear at this theatre. The act leaves next week to join Sells-Floto circus at its opening in Chicago, at the Coliseum, April 8th.

NATIONAL CLOSES IN APRIL

LOUISVILLE, Ky., March 18.—The National Theatre of this city will close early in April instead of the later part of May this season. The people operating the largest theatre here are forced into an early summer closing due to adverse theatrical business conditions in this city. The house was operated under a six act and picture policy.

MRS. D'ORSAY IN VAUDEVILLE

Mrs. Lawrence D'Orsay is to do a new act, with her company, and opens this week for a showing. The act is a modern, propoganda sketch concerned with the faults of capital punishment and circumstantial evidence. In Mrs. D'Orsay's supporting cast are Bessie Lee, Charleston Smythe and Thomas Atkins.

VAUDEVILLE AT FREEPORT

Folly Markus will add another big vaudeville theatre to his booking list next month with the opening of the new Freeport Theatre at Freeport, L. I. The house will play pop vaudeville with pictures through the summer. It has a seating capacity of two thousand.

SEVEN UNITS ON SHUBERT TIME

NEW ONES REHEARSING

Eleven houses are at the present time engaged in playing Shubert Vaudeville, and there are seven vaudeville units that are to play the houses.

Six of these units are already playing the circuit and the seventh, "The Rose Girl," is to open at Washington next Monday.

These seven units, which are in readiness, and will play the eleven houses, are evidence of the fact that the Shubert system of unit shows is already well under way. The units that are now playing, were produced by the Messrs. Shubert, to see if that style of entertainment would meet with the approval of the general public, and according to the executive heads of Shubert Vaudeville, this type of amusement is meeting with success.

The following Unit shows are working: "Chuckles," "Spangles," "Midnight Rounders," "Promenaders," "The Whirl of New York," "Pins and Needles," and "The Rose Girl."

The Shubert office is already engaging both principals and chorus people for new units which will be produced with the opening of next season.

Business in the Shubert houses where the unit shows have appeared has almost without exception, been better than with the straight vaudeville shows, and this doubtless is responsible for the decision to play them all over the circuit.

JOHNNY DOOLEY IN PICTURES

Johnny Dooley is now appearing in motion pictures, for the Cosmopolitan Productions. Dooley, who is under contract with the Shuberts, was granted a temporary release from them in order to appear before the camera. He will be starred with Marion Davies, in "When Knighthood Was In Flower," which is now in the making.

BENNETT SISTERS SUED

The Bennett Sisters, playing in Keith vaudeville, were sued last week by Maxim P. Lowe, the agent, for $50 alleged to be due for work, labor and services rendered at their request. The papers in the action were filed in the Third District Municipal Court through the law offices of Hess & Kahn, of 140 West Forty-second street.

WOOD INJURED ON STAGE

Ernie Wood, vaudeville actor, while playing at the Maryland Theatre, Baltimore, tripped on a sand bag and broke his leg. Wood was compelled to cancel the remainder of the engagement and was brought into New York by members of his company. It will be several weeks before he will again be able to resume work.

ACTS REPLACE STOCK

WILKES-BARRE, Pa., March 20.—Manager Hartman, of the Grand Opera House, at this city, has discontinued playing stock at this house and has instituted vaudeville and pictures. He will continue the latter policy until Labor Day, when he will again resume stock.

LEIBER IN VAUDEVILLE

Fritz Leiber, Shakespearian actor, has deserted the legitimate stage and this week opened in vaudeville on the Proctor Circuit, at Mount Vernon. Leiber closed his road tour last week at Reading, Pa. His vaudeville offering will consist of the "oration scene" from Julius Caesar.

KEITH ACTS WITH SHUBERT

The Shubert Vaudeville Circuit, appears to be making a raid on Keith acts. This fact was brought to light this week, when two acts that were playing the big time houses for the Keith office opened for Shubert last Monday.

Bobby Higgins and Company, presenting "Oh! Chetney," who were on the bill at the Palace last week, closed there on Sunday night, and opened at the Chestnut Street Opera House, Philadelphia, on Monday, for the Shuberts.

W. E. Ritchie and Company, were billed to appear at Keith's Alhambra this week, but the act was signed up by Arthur Klein, of the Shubert office last Friday, and opened at the Rialto Theatre, Newark, for the Shuberts on Monday.

With both these acts signing up at this late date in the season there is no reason to doubt the fact that both have been placed under long term contracts to appear for Shubert vaudeville.

LIGHTS CLUB OPENS ON MAY 15

FREEPORT, L. I., March 20.—The Lights' Club, the actors' Summer colony here, will open its doors in the middle of May. This is the earliest season's opening in the history of this organization and was brought about by the early arrival of performers at their Summer homes, unable to finish out the season because of the slump in theatrical business.

Many artists are beginning to open their homes at this time and next month it is expected that half the actors' colony will be on hand. The full colony numbers about two thousand.

JOANNYS SAIL IN THREE WEEKS

The Joannys, now playing the big time houses in and around New York, sail for Liverpool in three weeks on the Cunard liner *Mauretania*. They will open, upon their arrival at the Hippodrome, Southampton, and will tour Europe. After the finish of their tours, which run until the latter part of August, the team will return to the United States to play the big time bills here. At present the Joannys are playing at the Riverside Theatre, a Keith house, on 96th Street and Broadway, this week.

STOCK REPLACES VAUDEVILLE

ROCKFORD, Ill., March 20.—The Palace discontinued its vaudeville policy (Orpheum, Jr.) on Sunday night and on Monday the Sherman Players, a stock company, opened.

"Turn to the Right" is the opening bill and will remain the entire week.

Vaudeville will probably be seen at the Palace with the opening of next season.

BENEFIT FOR BOYS AT KEITH'S

WASHINGTON, D. C., March 20.—A benefit performance for The Boy's Club of Washington was given at B. F. Keith's theatre March 18, under the auspices of the Washington Rotary Club. The show was given at 11 o'clock in the morning, and consisted of juvenile motion pictures, one of them being "Twinkle, Twinkle, Little Star," with Zoe Ray.

IRENE CASTLE AT SHEA'S HIP.

BUFFALO, N. Y., March 20.—Irene Castle and her company will be an added attraction at Shea's Hippodrome, this city, next week. The Hippodrome is a motion picture theatre. During Miss Castle's engagement at the theatre, one of the motion pictures in which she has starred will be presented.

JUNGLE JAZZ NEW ACT

Ethel Delmar and Company in a new act entitled "Jungle Jazz," opens this week at Proctors' 58th Street Theatre. The turn is a sketch and consists of five people featuring Phil. Dwyer.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Mons. and Mme. Alf. W. Loyal's comedy dog act opened the bill, the canine "Toque" acquitting himself in great style.

Francis X. Donegan and Amelia Allen in "Playmates," successfully carried the second spot with their singing and dancing offering.

Third on the bill was Leo Donnelly with Millicent Hanley in the "supernovelty," "'Tis and 'Tisn't." The set is in two with a black colored back-ground, the spot light being the only light used, and also doing away with the necessity of lowering the curtain. An electric sign overhead announced when "It is and when it wasn't." The characters are man and wife at home, and the subsequent act is a series of episodes—how they happen in real life and how they occur on the stage or in novels. Donnelly as the husband shows the wife how it works and at one time calls in an assistant, the janitor. The episodes enacted were, a soldier and his girl saying farewell; how a wife objects to her hubby smoking a pipe; the triangle of husband, wife and lover, and walking with the baby at night. The act is clever, and the dialogue hardly what what might have been expected. Miss Hanley surely does enough to warrant equal billing with Mr. Donnelly.

Number four were Ida May Chadwick and Her Dad, in "Wiggin's Post Office." The musical comedy commedienne, first in the role of a show passing through the town, and later as Mr. Wiggin's daughter supplied good comedy, as well as the prettiest bit of clog dancing done by a girl at this house. It smacked of the old school, and what a difference!

The Dolly Sisters, assisted by Kuy Kendall and Gene Dabney's California Orchestra, closed the first half in their fifth and last week at the house. They combined all of the best bits they have done in the past few weeks and went over very well. They opened with their Empire Waltz number, in white wigs and costumes, and followed with the "Man From Montmartre," skit which is their second best offiering. Mr. Kendall, however, as a Paris Apache, appears more like a male impersonator than a tough mug. After the Montmartre skit, they did short dances in their red chiffon gowns, Kendall following with a single, and the Twins coming next with the sister act of a decade or two ago which remains their best offering. They closed with the trio dancing in the silver costumes and for an encore did "Over There." The orchestra filled in the intervals nicely.

The second half was opened by Bessie Barriscale and company, in a "Novelty Protean Playlet" entitled "Picking Peaches," by Howard Hickman. The act gives the screen star an opportunity to portray several types of women, which she does in a delightful and interesting manner. On the whole, a very entertaining vaudeville act. For detailed review, see New Acts on another page.

The "Yip Yip Yapkankers" with John Rothang and Frank Meling presented a "Day In Camp," showing the brighter side of army life. As usual they unloaded considerable comedy, did some remarkable comedy, did some tumbling stunts and offered a few songs. At least one selection done by a quartet might be replaced with a better harmonizing song. Outside of that Asthma went strong, and succeeded in signing the pay-roll first.

Miss Juliet, assisted at the piano by Duane Bassett, presented her one girl revue in the next to closing spot and scored her usual hit. A new impression, that of Gallagher and Shean, tickled the audience in the right spot.

The Avon Comedy Four closed the show, though the billing made it appear they were next to closing. Their same act "A Hungarian Rhapsody" goes as strong as ever and gathers in no end of laughs. M. H. S.

WINTER GARDEN

Jolly Johnny Jones and Co., opened the show. The act opened in "one," before a special drop, where the man does some pantomine work with a woman in male attire. Going to full stage, Jones does some good fast work on a tight wire.

Rubini and Rosa are two petite little girls, and both are accomplished musicians. The girls opened with a selection played on the violin and piano-accordian. Following this Miss Rosa sang a number from "The Fortune Teller," in good voice, she also whistled part of the second chorus. This gave Miss Rubini a chance to make a change of costume and she came back and played a popular number that was well received. They closed with a popular medley, and for a demanded encore both played a popular number on the accordian.

Joveddah De Rajah was assisted by Princess Olga in his offering of Occult Science and Telepathy. Going through the audience he read the minds and answered questions for many. At the conclusion of the act Rajah decided to sing, but our contention is that he had better keep on reading minds.

Conchita Piquer, who was held over here for a second week, again sang the songs she used last week but showed improvement. She will be a vaudevillian yet if she keeps at it. She is good looking and has a pleasing manner.

Ray Hughes, "The Fall Guy," and "Pam," opened with talk that got a few laughs. A popular number sang by "Pam," was followed by some more talk. A popular number and dance closed.

Nan Halperin closed the first half of the show and stopped it cold. As a delineator of character songs Miss Halperin stands in a class by herself. She started off with a number about vaudeville being her "first love." This she followed with a kid number, in costume. Then came a recitation that was a classic; a Russian story about the Czarevitch. A change of wardrobe brought her back for a hoop-skirt number, and she closed with a military wedding number. Each character Miss Halperin offered was done to a nicety, and the recitation showed she was able to handle dramatic work besides putting over numbers. She stands alone.

Belle Story, with her Coloratura Soprano voice sang several selections, including popular semi-classic ballads and airias from various opera. Miss Story was compelled to grant the audience two encores, and could have taken a third.

"Chuckles," occupied the remainder of the bill, and repeated its former success at this house, even though many of the scenes had to be cut down due to the length of the bill. Clark and McCullough hold up the comedy end of the entertainment. Jack Edwards in a dancing specialty pleased. Dolly Manuel, who replaced Helen Stanley delivered her numbers and played the parts assigned her in good style, and as Cupid she was a picture. Emily Earle sang several numbers throughout the piece. Miss Earle is over-bubbling with personality and knows how to put her material over. Charles Mack, as the "drunk," got an exceptionally big reception when he finished. Pauline Anderson did her numbers well and made a good-looking bride. Ruth Wheeler won the hearts of the audience with her work. The Seven Musical Spillers played their instruments well, while the White Way Trio, (Bisland, Buckley and Sharples), and Charlie Adler, played the bits in a pleasing manner. The chorus worked in unison, and worked very well, deserving credit. Clark and McCullough are without doubt two of the best comics working around these parts. S. H. M.

COLONIAL

It is hard to review the bill at this house for the week as the acts were seen under a handicap. The Woman's Auxiliary for the Jewish War Sufferers Relief had taken over the house for the night and while the financial returns will be large, the performers on this bill have reason never to forget this night. In the first place it was almost impossible for the first three or four acts to appear at all as the commotion and noise caused by the arriving charity workers and the shrill voices of the flower girls crying their wares would make department store Christmas rush sound like a prayer meeting.

Ted and Frankie Burns opened the bill with a clever routine of acrobatics.

Ryan, Weber and Ryan came next in a cute little dancing act, but it was the same story. The girl flower sellers were very quiet until Miss Ryan started in on her song number. In the dance they became quiet again.

Billy Dale and Company might as well have put their act on at a cattle round-up. The late arrivals were coming in and of course all those seated had to see who it was that was late. The flower girls added to this din in no small measure. Dale's act is a very cleverly constructed affair and only needed half the attention of an audience to put it over but they did get that much. One bow.

Martha Pryor in her song routine fared equally bad. It looked as if the audience had forgotten that they were there to see a show or that maybe someone else in the house would like to see it. Towards the end of her act the crowd seemed to get more or less settled and she left the stage to a fair hand to her credit.

Bert Baker and Company in the next spot was the first act on the bill that received any attention. Baker with his company managed to put over quite a number of laughs based on the ability of a man to lie to his wife. The audience consisted mainly of married couples and this was really the only act on the bill that amused them. The audience laughed themselves out on this act.

Jim Diamond and Sibyl Brennan opened the second half of the bill in their act, "Something for Sale." They suffered from inattention but not as much as the other acts as they drew the crowd to them just a little time before the finish of their turn. Added to this Miss Brennan appeared to have a sore throat and it was a "God send" that the audience were too preoccupied to catch the break in her voice. Took two bows.

The Courtenay Sisters, Fay and Florence, came next. This is one of the most pleasing turns this writer has yet seen this pair do. They are assisted by a string orchestra that adds to the attractiveness of the act by playing quietly. The lighting effects and the numbers are also of the quiet variety and on the whole it is soothing entertainment. The sisters content themselves with singing harmony and make no attempt at loudness that is so common to most acts based on Southern syncopation. This is the one act that carried the house for applause.

Jack Wilson and Company filled the next to closing spot. Wilson started himself right by localizing his opening remarks and had the good will of the audience from the start. The man who assists him appears a little weak for the job but the young lady has all the requirements. Took three bows.

The Ford Dancers, consisting of Johnny and Edwin Ford, Lottie Ford, Evelyn Bennett and Wm. Cutty closed the bill. The artistic opening of this act and the apparent showmanship of the performers held most of the audience. E. H.

RIVERSIDE

The Joannys, man and woman, opened one of the finest bills we have ever seen, barring none. (See New Acts.)

"Sandy," the little Scot, and former protégé of Gus Edwards, did very well in a single act. He sang several songs, and gave his impressions of dogs, cats and birds in an amusing and novel manner.

Mme. Besson & Company, in "The Woman Who Knew," pleased. The life of the sketch is dependent on the lines, as there is little or no business of any importance. The lawyer, Allan Kelley, was good, and delivered his somewhat sonorous speeches in the manner of the actor of the old school. His laughs all registered. But Mme. Besson, as Mrs. Lucille Mills Burbank, divorcée of three husbands, and co-respondent in a law suit, was the stimulus and the backbone of the entire sketch. She was fine. Her speeches were briefly done, with a view of diction, every one getting across in excellent manner. A great offering. Took six bows for the close and could have taken more.

Jim and Betty Morgan, singing their own songs, were the first show stopper of the bill. The first song, a tale of an Eskimo, and a comedy song, was sung by Betty Morgan, and was well done, pleasing the house, who applauded, after a fashion. Then Jim did a piano solo that was sufficiently rewarded. After this Miss Morgan again entertained with a Chinese song that did not go quite as well as her first effort. But the bit that caused the stopped show was the combination of clarinet, played by Jim, and a ukelele played by Betty. This was excellent. The couple were forced to take an encore, and were given four bows after this encore.

Dave Seed and Ralph Austin, assisted by an attractive, but unbilled girl, were great. Both these performers come from burlesque, and their efforts put them across for a smashing hit. This combination also stopped the show. The eccentric dance by Seed was fine, as was his "hokum" comedy.

The Beaumont Sisters, two "old timers," —this with no respect to age or versatility,—stopped the show in their turn. Their act demonstrated the differences between the actresses of today, and the actresses of the time of Frankie Bailey, and before. Their work, as modern actresses, in which they jazzed their former successes did not go, but the house came down when, in the original costumes of 1895, the sisters did their song and dance, the song "Put On Your Old Gray Bonnet," and sprung the old gag "Why Does a Chicken Cross the Road?" These sisters, who have never been separated, have retained their ability and their personality through the passing years, and from the looks of things are still headliners. It was proved at this performance.

In the next to closing spot, and following these sisters, were John Murray and Vivian Oakland, two clever performers. They as well, stopped the show, not because the house was warmed up but on the strength of their excellent work, and their great delivery. The man is a comedian of no mean ability, while the girl is a good foil, and an accomplished singer. A real headline offering, and one which should do well in the biggest of the big time houses.

In a rather difficult spot, but one held with ease, came Gus Edwards and the latest of his protégés. He picks with unerring ability and unfailing eye the coming cream of the profession. In this act Edwards has surrounded himself with an array of youthful talent and good looks that is hard to beat. There are in the supporting cast seventeen girls, inclusive of prima donna, ingénue, and sister team; and three boys. As for Edwards, he was in poor voice due to a severe cold, but the group of youngsters made up for his unusual disappearance from the stage. D. S. B.

VAUDEVILLE

AMERICAN ROOF
(First Half)

Binns and Grill, two men, opened the show with some good fast hand to hand acrobatic work. The boys are dressed in neat suits, and they do their work without the least effort. They were compelled to take an encore at the Monday night performance.

Jack and Bobby Brewster is a man and woman team. The man opens the act with a number in which he explains that they will take the audience from the Bowery to China in song and dance. The team then do a Bowery number, and tough dance, after which a Chinese number is introduced. Following this each do a single song and dance. A Spanish "blues" number is used by the team for the finish.

LeEben and Dupreece came next. The man opens with a bit of talk that brings the woman on, and the two sing a double number, that gives way to some good sharp shooting by the woman. A popular ballad sung by the man gives the woman a chance to make a change of wardrobe and get up into the balcony, from where she does some more shooting. When she gets back on the stage she sings a popular number, while the man, with the aid of a rifle, plays on the bells. The talk used in the act is good and the shooting is well done.

Ben Marks and Dolly Wilson were fourth. Marks' name is flashed first and after the orchestra had played a few introductions, somebody off stage calls out that they had better go on with the next act, as Marks is not ready. Miss Wilson comes on and starts to sing, but is interrupted by Marks and the couple go into a line of chatter, which is made up of a lot of gags that have been told by other comics. A ballad by the woman got over, as well as a comedy song by the man, and they finished with a burlesque Oriental dance. Both these people have ability.

Hazel Green and her Beau Brummels closed the first half of the show. Miss Green introduced each of the boys, one by one, and then sang several popular numbers, assisted by the boys, who made up her jazz band. A number played by the band gave each of the boys a chance to do a bit of solo work. Miss Green came back in another costume and sang a ballad in good style which was followed by a solo by the violinist. The band then played "The Sheik," and Miss Green, after singing a "blues" number, played a popular ballad on the cornet. The act stopped the show.

Eddie Sloane, in blackface makeup, opened with a popular comedy song and then went into a line of talk, most of which was old material, but he sold it. He closed with a popular number and sang another popular number for an encore. He has a good voice and stopped the show even after he had taken an encore.

Leila Shaw and company presented a comedy sketch entitled "There She Goes Again." Miss Shaw is assisted by two men. There are plenty of funny situations throughout the act. The laughs are plentiful and the talk is good and bright, and lots of it went over the heads of this audience. Three curtains let them get away.

Hank Brown and company held down the next to closing spot. Brown is assisted by a woman in the act. They opened with a double number, after which Brown in his own peculiar manner told a few gags. A ballad was delivered by the woman in good voice, and then the team went into a routine of good talk, closing with a double number. This is a corking good laughing act that will get over on any bill, no matter where it is placed. For an old timer, Brown certainly keeps abreast with the times.

Cliff Bailey Duo, two men, closed with their tumbling and comedy acrobatic offering, to a good share of applause.

S. H. M.

81ST STREET

Dallas Walker, "The Girl from Texas," twirling ropes, slinging knots, dancing and talking the while, opened an excellent six act bill, to a good audience. She opened with a special number entitled "I'm the Daughter of Jesse James," and stated that she was out to rob every man in the audience—of a kiss. Not many men would have objected, had she backed up her threat. After she had done a little rope twirling, the special drop in "one" was filed on a special setting in "three," representing a ranch, with the snow capped peaks overshadowing it. A beautiful effect. She then told a story of two knots who met, and married, and soon afterward there were seven knots. During this time, while she was telling the story, she threw the knots into the rope, and, with a final dexterous turn of her wrist, threw seven knots into the rope at once, at evenly spaced intervals. A neat trick. She took five bows in the opening position.

Meehan's Canines, a troupe composed of nineteen or twenty dogs, ranging from poodles, terriers, and Spitz breeds to short haired hounds. These dogs performed their different tricks without the slightest hesitation, and seemed to enjoy their brief "show offs" in front of the audience. All the stunts were perfectly done, with the exception of one, in which three dogs, one Spitz and two poodles walked, chain fashion, around the stage. They missed out the first time, but succeeded in doing it the second. The leaping hounds were the feature of the act. They took exceptionally high hurdles with ease and daring. The dog was forced to make the jump, for the hurdle was held on top of the wicker barrels by the attendant. If the dog missed he injured his leg. The 81st Street Theatre audience loved this display of high hurdlers, and there were many cries of delight when the dogs made their jump.

Ralph Kitner and Jim Reaney, a ship's officer and a blackface comedian pleased the house and took five bows for the close, after an encore. The comedian is a stowaway on board, who is found by the officer and is put to work. While this blackface comedian was changing, the officer sang the "Gypsy Love Song" from "The Fortune Teller," for which he was awarded a fine round of applause. Following this the "coon" entertained with his experiences aboard a cattle ship. While humorous and funny, they are not the kind of material to offer a big time audience. The two were called upon to do an encore, so sang "Sweet Wyoming Lullaby," a particularly pleasing melody.

Rae Eleanor Ball and Brother stopped the show, as is usual with this combination. The opening of the offering is the same as most acts of this type. Miss Ball played a well known etude demonstrating her technique. The "Brother" led the orchestra until his turn came, when he rendered a nice solo on the violin cello. There followed the waltz edition of "Remember the Rose," which was well done, in harmony, and showed the ability of the two.

Earl Faber and Sonnie Bernet, two boys, demonstrating the one-half of one per cent home life of an actor on the road, while putting up at a cheap hotel, took the laugh honors of the bill. There was a lot of meaningless talk between the two while Faber was trying to tune his banjo ukelele. This talk was about agents in the house, and N. V. A. dues that passed over the heads of the audience, and got the boys nowhere. A "plant" in one of the upper boxes caused much laughter which took the boys off, and brought them on again for an encore.

The Mosconi Family closed the bill to a rousing hit, as always. The act is practically the same as before, though the two older brothers did most of the work. The youngest boy, Willie, didn't do the whole of his single dance, and the oldest brother filled in. A great act, always good to stop a show in any position. D. S. B.

PALACE
(Chicago)

Michon Brothers opened the bill with a cleverly arranged bit of hand-to-hand balancing, working speedily and in unison.

Carleton and Ballew offered a half dozen singing numbers that caught the house immediately. The act won appreciative applause, which they more than deserved.

Neal Abel, "the man with the mobile face," told a number of darky stories that caused considerable laughter. Abel's monologue was breezy and it seemed to tickle the funny bones of all ticket holders.

William Brock and Company proved an exceptional set of workers, tumbling about in fast style and holding the attention of the house throughout their act.

Harry and Emma Sharock supplied much comedy with their well arranged mind reading act. Here is an act that never fails to get over, and with the Monday afternoon audience it proved a miniature riot.

Joseph Howard and Evelyn Clark, assisted by Jack King, offered several songs in pleasing style. Both are favorites here and Miss Clark introduced a number of beautiful creations in gowns, which caused comment from the women folks in the audience. They were truly startling. "Dreams," a new song registered for a distinct hit.

McKay and Ardine had their audience in a knot and tied up the show completely. McKay is a natural born comedian and with his clever partner they form a standard turn that would please the most discriminating.

The Nelsons, jugglers, closed the show with a demonstration of hoop juggling that held them in well. H. F. R.

APOLLO
(Chicago)

A capacity house attended Monday evening's performance at the Apollo, where a sterling vaudeville aggregation is on view, concluding with Jean Bedini's "Spangles," a lively girlie attraction that closed the last portion of the bill. "Spangles" is well written and staged and beautifully costumed with appropriate scenic surroundings. The singing and dancing numbers are offered with plenty of life by the principals and the chorus.

Jean Bedini, Harry Kelso, Howard Morrissey, Ormande Sisters, Florence Darley and the Sterling Saxophone Four shared the feature roles.

The vaudeville programme opened with Seven Blue Devils, a rapid fire tumbling act, that livened the programme off at the start.

The Ormande Sisters sang and danced and did both exceptionally well.

Jean Bedini did his plate bit at this juncture, registering soundly.

Carl McCullough offered his monologue with singing, which secured appreciative returns.

McConnell and Simpson scored the comedy and laughing hit of the programme with their wholesome enjoyable offering, entitled "At Home." Laughs were plentiful and the artists were forced to acknowledge four curtains.

The Klein Brothers opened the second portion with a line of rapid fire cross comedy gags that sent them away to plenty of laughs and applause. "Spangles," running nearly an hour, closed the show and held the audience in to a man. H. F. R.

GOTHAM TO BE AUCTIONED

The old Gotham Theatre, owned by the estates of Timothy D. Sullivan and George J. Kraus, on Third avenue, is to be sold at public auction to satisfy a mortgage held against it by Frederick Roosevelt trust. Supreme Court Justice Newburger issued the order of sale on Monday of this week. The theatre opened as a burlesque house but afterwards changed to vaudeville and pictures.

NEW ACT

BESSIE BARRISCALE

Theatre—*Palace.*
Style—*Protean Playlet.*
Time—*25 minutes.*
Setting—*Special.*

Supporting Miss Barriscale in the playlet, are Howard Hickman, her husband in private life, Jack Marvin, Mary Stockwell, and Eddie Tallman. Primarily, the act is designed to give Miss Barriscale's histrionic ability sufficient range, and she portrays four different characters, some of them prototypes of each other, in so far as their bold and aggressive love making ways are concerned. The story is that of a naval lieutenant and a sailor's characteristic love affairs in every port. The act opens in "two," the set being a doorstep of a cottage and Jack Marvin as the naval officer is telling his mother, played by Mary Stockwell, of the different girls he has met. The mechanics of the skit are borrowed more or less from the movies, for the subsequent bits that follow are what the officer is telling his mother, and when over, the set is the door step again, until he tells of another flame.

After the opening talk by the two on the door step, the act went to "four" a Colonial set, and Miss Barriscale appeared in a dress of that period. The scene that follows, is what is supposed to have happened between the naval officer's father and mother, as told to him by father. Miss Barriscale revealed a delightful Southern accent as Sally Danforth, winning the audience at once with her personality and thorough manner of working.

The next episode told Mrs. Arnold by her son concerned Flossie Maddigan, a Titian haired telephone operator in a hotel or apartment house. Flirting is her best bet, and the line of slang expressions carried in stock by this Bimbo gathered numerous laughs. "C'mon over," she said to the shy lieutenant. "I've been vaccinated." Miss Barriscale as Flossie, had a role in a skit that was almost a vaudeville act in itself.

Arnold then told his mother of the girl he met in Mexico, a dark haired Senorita, named Marquitta. As Marquitta, Miss Barriscale vamped the gentlemanly officer with all of the fervor that runs in the veins of Castilian descendants. Later he was scared away by a Greaser, in the person of Howard Hickman. This skit was also for the most part funny.

Back on the door step again, the talk between mother and son turned to Mary, that little girl who he used to know, and whom the mother thinks is a suitable match for her son. Mary comes up the avenue in short order and the officer decides at once that she is a peach, and that he will pluck it immediately. Mary, as Miss Barriscale is a pretty girl, not of the flapper type and the act closes with both perfectly satisfied with each other.

The act, moved along smoothly and evidently was diligently rehearsed. With more work, the act will move faster still. Miss Barriscale's work could hardly be improved upon, and as the act depends upon her for its success, there is every reason to believe the offering will draw as well if not better out of town, than in New York; for a movie star in person is an attraction of no small magnitude on the road. M. H. S.

GARY THEATRE ROBBED

GARY, Ind., March 13.—The front lock on the door of the Gary Theatre, this city, was broken off, and the safe in the office was robbed of $1,000 last week. No trace of the robbers could be found. The Gary plays vaudeville and pictures.

VAUDEVILLE

JEFFERSON

(Last Half)

That the average vaudeville going public know a good bill when they see it is evinced by the fact that the house was crowded. The attendance fluctuates with the quality of the bill presented.

"Sultan," the clever pony, was presented by Emma Lindsay in the first act on the bill and went through his paces in an entertaining manner.

Ryan, Weber and Ryan, two girls and a man, offered a wonderful routine of dances in the second spot. All of them are steppers and the costumes of the girls were neat and costly.

The seven Honey Boys, minstrels, did the same act they have been doing for some time, with the songs brought up to date, of course. Some of the gags used, though they may be original with the act, are quite familiar to the audience by now and might be changed for some new ones. As usual their singing and harmonizing was good and went over in great style. Minstrel acts are not as numerous as they used to be, and they're getting to be something of a novelty now.

An odd sort of act, is the "Billie Burk's Tango Shoes" act, which is started by one man, and three women and two more men join from the aisle, apparently recruited from the audience. The cast are probably old timers who could certainly step in their day, and can now for that matter. The act received a tremendous hand at the finish which was strong. The "Tango Shoes" part of it concerns the first part of the act and some shoes with alleged automatic qualities.

A high class singing act, that can be approached by few sopranos in vaudeville, is the offering of Helen Moretti, who has the happy combination of beauty, plus talent. Her voice is one of great range, and her selections more than pleasing. She opened with the difficult "Giamina Mia," followed it with a published ballad, and closed with the Italian folk song, "Sole Mia" in Italian. For an encore she sang Tosti's "Goodbye." It must be obvious to the most unsophisticated novice when they hear Miss Moretti sing, that there is a great difference between her style of singing and that of the average singer in vaudeville.

Sarah Padden and company, in a sketch entitled the "Charwoman," scored a wonderful hit not often achieved by an actress in a melodramatic sketch. So well did she portray the character of a half-crazed or drunken scrub-woman of an office building, that the audience was held to a man by her convincing manner and distinct character she played. The plot concerned a woman whose husband thought he had outgrown her, with the result that he divorced her and had the custody of their boy, the boy grown up is about to marry and his mother who "frames" him, comes to his assistance and prevents it being known that it was he who borrowed some bonds from his employer's safe.

Howard and Lewis, straight man and comic, held down the next to closing spot with their own particular variety of hoke and song. However, the couple hand out many laughs, and the comic sure does take a beating.

Helen Coyne and company have an act that is essentially a dance offering. Yet it is done in several scenes and might be termed a sort of dancing melodrama. Miss Coyne does more than any one girl should do in a dancing act, and her three assistants are also competent dancers; they also play other parts that give the piece spice and variety, such as the sailor whose stuff goes over great. Certainly an unusual dancing act, presented in an entertaining manner.

M. H. S.

23RD STREET

(Last Half)

Potter and Hartwell opened the show in a special set in full stage. The couple started off with a specially written Chinese song and dance, which they did in costume. Removing the Oriental costume, the man did an eccentric dance, which gave the woman a chance to change, and they closed with a bit of acrobatic work that registered. The act pleased here, and, we think, would do likewise on any bill.

Jack Little is a pianist. He opened with a popular number, and followed this with impressions of how piano rolls sound. He then played a classical selection, and closed the act with a medley of popular musical comedy numbers. Little is a good pianist but he made quite a few errors at the Thursday matinee. The act is a good three-a-day offering.

Mr. and Mrs. Dave Clark presented "The Master Move," a comedy sketch which deals with the usual husband and wife arguments. They got plenty of laughs. Clark overplays the part in spots. The act pleased here. It is a good three-a-day offering.

"Oklahoma" Bob Albright, assisted by a female pianist, sang several numbers. His impression of Eddie Leonard was well rendered and his gags well chosen. Albright is a singer of merit, his voice is big and he handles it well. The act stopped the show for several minutes, and there is no doubt that it will do the same thing in any spot on almost any bill.

Hilton and Norton were next to closing. Their cross-fire talk went over very well. Norton's impression of Lauder was also done in good style, while Hilton's comedy recitation and Scotch burlesque got the team plenty of laughs.

Lyndall, Laurell and company closed the show with their boxing and wrestling offering and did well.

S. H. M.

STATE

(Last Half)

This house was packed on the opening night for the last half, due to the advertised appearance of Viola Dana, the film celebrity. Like a majority of these unprepared personal appearances it was a "successful flop." It was successful because it enlarged the audience and a flop because it disappointed them.

Kremka Brothers opened the bill with a comedy tumbling act that sold not so much the tricks they did, but the delivery. For a two-man tumbling act at this house they took a surprisingly good hand.

Jean Boydell came next in a series of comedy songs that drew its share of laughs. As an offering it is fair, but more or less out of place in vaudeville and would go far better in a cabaret. Miss Boydell sang three songs of a comedy nature, accompanying each song with a nut dance to finish. The biggest fault of the act is in the stage waits between each number, despite this the girl got a big hand.

Lillian Steele and company (the company consisting of two men) came next with their "Love School" offering. This fast-moving turn moved a little too fast for the audience and it was not until towards the finish that the act was appreciated. The idea is too advanced for the audience to grasp readily and it took them a few minutes to find out what it was all about. Took two bows.

Viola Dana appeared in this spot. Her act consisted of business of wringing hands and hoping that the audience liked the—"The Four Horses of —stuttering over Apocalypse—as she could personally vouch for its merit as she saw it in the course of construction in the studio."

Anthony and Arnold, a man and woman Italian comedy turn, came next. The man of the act put over some very good laughs in a clean way, while the woman added her bit to the act with a voice that was good, but plainly in need of vocal training. This was particularly noticeable when she assailed some of the heavier numbers. The redeeming feature of this turn is that the man puts over a real "wop" character without resorting to comedy make-up. He dresses the act neatly and relies on his material and ability. The woman does a very good "straight." Act took three bows.

The Paul Dinus Revue closed the bill with a dancing act. Most of this offering has been built on the Donald Kerr dancing bit in this year's "Greenwich Village Follies." In fact, the only difference between the two in the "Death Dance" is the scenery and the ability in the way it is done. One seeing the original and this could tell instantly which belonged to vaudeville.

Due to the playing of the "Four Horsemen" feature film, the bill was cut down to five acts to allow for the two and a half hour run of the picture.

E. H.

KEENEY'S

(Last Half)

Craddock and Shadney, colored man and woman, opened the bill at this theatre for the last half of the week. The two did a little talk and a lot of singing, all of which went to make up a good number two act. However, this offering scored well in the opening spot. The woman entered first, dressed as a Spanish senorita, selling flowers, and was joined by the man, who came as a traveler. The woman sang "La Paloma" in good voice, though her later efforts were not in comparison with this number. The man had a great ballad voice and used it effectively.

Maurice Samuels and company, in the old "Ellis Island" act, did very well in the number two location. The Italian character man was wonderful, and proved himself to be a great "wop" comedian. He was ably supported by two other Italian characters, a boy and a girl, as well as by an Irish comedian. A great act, and one which always did, and always will, please any audience anywhere.

The Harper Brothers, two boys who do a little of everything, took four bows for their closing. The two opened with a burlesque dance in which they made all manner of mistakes. This they followed up with some acrobatic and contortion work that barely got them by, in spite of the four bows taken by them. They would do much better if they were to do something that would lay the foundation for a good act, and quit monkeying around with a debauch of nothing.

"Cave Man Love," the pièce de résistance of the performance, is one of the new "tabs" recently installed in the Keeney theatres. The running time of this miniature musical comedy is about forty minutes. Although the forty minutes seems lengthy in type, it really was not long, nor did it seem so, as the interest of the audience was held throughout. There are four scenes in this tab, and each shows the futility of action of a man who loses his nerve when about to propose. It also showed the necessity for a lot of strong-arm material when a man "runs the question." The scenes showed a modern interior set, a cast's in the olden time an Egyptian inset, and a prehistoric "cave scene." Great!

Seymour and Brown, man and woman, using bits from two or three preceding acts, were a hit, and kept the audience in a roar of laughter. The man seemed to be a good ad lib comedian, and proved it in the end, by turning the quips and jibes of the other acts back at them. The woman was attractive.

The Three Bracdas, male acrobats and balancers, did well in the closing spot, and held the audience throughout. A good opening or closing act for almost any house.

D. S. B.

58TH STREET

(Last Half)

The bill at this house for the last half of the week is of a better standard than usual. Comedy abounds in the seven acts, and on the whole it composes a well regulated show. As usual, the orchestra detracted from the performance with its poor rendition of the music, but that is to be expected.

Josephine and Harrity opened the bill in a slow fashion, but finished to a big reception. This turn has a very weak opening and a change would make it a better turn. Took three bows.

Penn and Roma, in the second spot, displayed an unusual array of material and ability all through their act, until the finish, then they stepped out of their characters and lost the big start they had, to the hearts of the audience. The girl should not change from a wise-cracking country girl, but should carry the idea straight through. She is ideally suited for the part and gets considerable out of it. Act took three bows.

Walter Fishter and company, in a sketch, came next. This house has had a lucky break lately in getting sketches that are worth while, and this one ranks with the best. The idea of a missionary bringing home an Egyptian wife that refuses to conform with the American fashions is screamingly funny, and, coupled with the old identification bit, it constitutes a delightful situation. The act, its people and the ideas are very big time and should go as readily in another type house as it did here. Took three curtains.

Clifton and Kramer in the next spot offered Swedish character comedy that is not so lofty in this house. The act itself loses its punch principally because one can hardly hear what the comedian is saying, and all its laughs appear to be strained. A little staging is necessary to make this a real act. Took two bows.

The Ford Dancers in the next position were the hit act of the bill. This attraction alone was worth the price of admission. Between the two men and two women they did everything in dance that could be desired and then some. Took four bows.

Maxfield and Colson, in the next spot, made up for the lack of hokum on part of the other acts on the bill. They pulled everything in the way of the old "hoke" that has ever been pulled before, not even overlooking the old burlesque bit of the stolen child and the red-whiskered villain. Took two bows.

Willie Hale and brother closed the bill with a neat little juggling act and everybody sat through it.

E. H.

FIFTH AVENUE

(Last Half)

Mr. and Mrs. Gordon Wild opened the show. This couple is assisted by a girl in their shadowgraph and silhouette offering. A number is sung by the girl, who has a fair voice, and some clever talk is used throughout the act. It is entertaining and pleased.

Frances Arms, on number two, garbed in a pretty gown, opened with a medley, during which she introduced strains of current popular numbers, after which she sang several character numbers in a manner that was individual. Miss Arms tied up the show for several minutes. She has an abundance of personality, and, as a delineator of character and popular songs, can hold her own on any bill.

Renard and West opened with the woman singing a special number, introducing the man as "the Prince of Comedy." The couple have a bright routine of chatter, with laughs. The man's catch line, "I'll tell the King on you," got him some laughs. They closed with a double number, forcing an encore. The act is a good three-a-day offering.

Ethel Delmar and company, in "Jungle Jazz," came next. Miss Delmar and Hal Hixon do some excellent singing and dancing during the action of the piece, the scene of which is laid in the jungle. Several beasts of the forest are introduced. The act is rather novel, but is only a small time flash. Seymour Furth directed the orchestra for the act.

Jo Jo Harrison turned out to be two men, with one of them working from the upper box. After a number by the one at the piano, the cross-fire talk is started by the man in the box. The team had not the least trouble in getting laughs. They stopped the show. The act is a hokum vehicle that will get over on any bill.

Frank McIntyre and company, in a comedy sketch, "Wednesday at the Ritz," started off with a laugh, and kept on getting them all through the act, closing to some solid applause.

Reed and Tucker in their comedy makeups and violin playing, did fairly well in the next to closing spot. The boys are both good musicians, and their comedy is clean. The act is a good two-a-day act.

Morah Sisters, with their dancing, aerial and wire walking, closed the show to a good share of applause.

S. H. M.

OLIVETTE FOR MUSIC BOX

Olivette, who until recently held a small part in Frank Fay's Fables, has been signed by Sam H. Harris for two years and will open next fall with the Music Box Revue. Shortly before her appearance in the Fables Miss Olivette, then under another name, was doing a single on the better small time.

REGENT

(Last Half)

Opening one of the best balanced bills we have ever seen at this house was Noel Lester and company. This chap, assisted by a butler and a young lady, held down the opening spot with ease, and took five bows at the close. The tricks done were largely magic, of the mystic style that usually pleases. In this case the capacity house applauded each trick. As a closing feature the man, balancing himself on a slack wire, doing magic, as well as balancing a table and chair, on which was seated a dummy, whom he made to talk.

Cronin and Hart, man and woman, in a song and talking act, were good, and sold their material well, and in approved style. The man is looking for a girl, with whom he will play his new act, part of which he reads to the audience. The girl enters, and, after much talk as regards salary, she is signed to appear with him. The two sang a popular song, which was great as to tune and lyrics. The team closed, after a lot of comedy talk, with a novelty song, which pleased, and sent them off to six bows.

Sully and Kennedy, an insurance agent and a "wop" comedian, pleased with their comedy talk and their song. The agent rendered a very nicely put together tune, which he had no difficulty in putting over. This act took four bows for the close, and could have taken two more.

Sophie Tucker, in her new act, which is reviewed in detail in the "New Act" column, was the hit of the afternoon. Her pianists, of whom she has two, were fine, and, though in their first week, they did very well, indeed. Miss Tucker sang seven songs, but the audience were not satisfied. They kept her over for twenty minutes, and, after a curtain speech, they let her off.

Spencer and Williams, man and woman team, with a great line of comedy, stopped the show, even though following Sophie Tucker. Their comedy is great, and the man is no mean ad lib talker. He did much of this, for which he was awarded a big hand. The act took eight bows, and could have taken more, had they desired.

The Lorner Girls closed the bill, and topped it off as a great show. The girls, who are assisted by Lew Alter at the piano, do songs and dances as though they really enjoyed it, and, for this case, and aided by their personality, got away well, even though it was almost supper time. A great show and well done.

D. S. B.

PROCTOR'S PLAINFIELD SOLD

Proctor's Plainfield Theatre has been sold by the Stillman Estate to Walter Reade, one of the foremost theatre owners in New Jersey. At this time Reade controls thirteen theatres in this state, inclusive of the F. F. Proctor theatre which he acquired last week, at a cost of $200,000.

According to present plans, the theatre will be redecorated at a cost of approximately $200,000, and, after the completion of this work; will open as a high-class vaudeville house.

DIXON THEATRE OPENS

CHICAGO, Ill., March 13.—L. G. Rohrer's new $250,000 vaudeville theatre in Dixon, Ill., will open its doors on March 15th with a vaudeville policy, the bills being booked by the Carrell Circuit of Chicago. The new house is considered one of the prettiest vaudeville theatres in the outlying cities of Illinois. The opening vaudeville bill will consist of Delmar's Lion, Follette, Pearl and Wicks, Six Jolly Jesters, and three other acts.

VAUDEVILLE IN THE KURTZ

BETHLEHEM, Pa., March 20.—The Kurtz Theatre, at this city, which up to the present has been devoted exclusively to motion pictures, will discontinue that policy, and play vaudeville, road attractions and pictures. The early part of the season the house played five acts of Shubert vaudeville, but after a few weeks this policy was deserted for the straight picture policy.

"BAMBOO" ACTORS IN VAUDE.

Sammy White and Eva Puck opened on a tour of Shubert Vaudeville last Monday at Boston. Both White and Miss Puck were in the cast of "Under the Bamboo Tree," which recently closed in Detroit due to the death of Bert Williams, who was starred in the production.

Alice Turner, in a new act entitled "A Little Bit of Everything," opens this week at the Audubon Theatre. Charles Gooding assists in the turn as pianist.

VAUDEVILLE

FOSTER AND JOYCE

Theatre—*City.*
Style—*Musical novelty.*
Time—*Ten minutes.*
Setting—*In "one."*

The offering of Foster and Joyce will be one of the best acts of its kind, after it has had a suitable break in. One of the partners plays, well, seven instruments and acquits himself equally well on each. As far as playing is concerned, the man does exceedingly well, yet, as showmanship goes, he is surpassed by many less talented performers.

The first selection was a banjo solo, with a piano accompaniment by the other chap, a young man with a good personality, but also lacking in showmanship. A number on the saxophone followed this, but was not well received, although the work was excellent. In this instance the young pianist also accompanied the soloist. Immediately after this piece, the youngster at the piano sang a tenor solo. In the chorus of the song the other man entered, playing a second part on the violin.

There then followed, in rapid succession, a jazz trombone whistle solo, a banjo number, and a song. In this case, the pianist sang "I Hear You Calling Me," in a not too powerful voice, to the piano accompaniment of the other. In this, the audience waked up, but did not applaud to any extent because of the manner of playing the accompaniment. He got up before finishing the number, and ran off the stage, coming back with an alto saxophone, out of which he got a lot of music, which fell on seemingly deaf ears. As in the other number, they stopped playing before the finish of the rendition, thus destroying whatever effect he may have built up. The act closed with a solo and piano accompaniment, on the baby saxophone, which resembled the larger instrument in type, yet played very high notes, with good tone.

The act went off to four bows, and, with the proper method of selling the act, it should have gone over for a show-stopper. The idea of the act is great, and demonstrates the musical abilities of each of the boys. D. S. B.

WILLIAM WESTON & CO.

Theatre—*City.*
Style—*Musical novelty.*
Time—*Fourteen minutes.*
Setting—*Special.*

The scene showed the interior of a man's office, in his home. The owner, a lawyer, had an engagement with three girls, with whom he was going to the opera. But a phone message demands that he get to business, as an important case is to come to trial in the morning. A few minutes after the message, the Dutch comedian, a very dignified gentleman, entered and made several "faux pas" with the ladies. His comedy was mostly in unintelligible German, which was laughed at, but not understood.

After this long, but effective opening, the act became a big surprise. A lot of music came from the general direction of the stage, but the musicians were not in the pit, nor was the organist at his instrument. At last, the audience discovered that the tunes came from a revolving book-case, which a girl was playing with. Each book she moved was attached to a key of a special organ, which emitted a sonorous melody. At this, every one on the stage manipulated book cases, files, and drawers, the result being excellent, and distinctly novel. A musical typewriter was called into play by the Dutchman. The closing was a series of tunes played on the sleigh bells and xylophones, manipulated as the organ.

A clever novelty act, and one that will score anywhere. D. S. B.

NEW ACTS AND REAPPEARANCES

BERT GILBERT & AL. BRODY

Theatre—*Regent.*
Style—*Rathskeller.*
Time—*Fifteen minutes.*
Setting—*In "one."*

Bert Gilbert and Al. Brody, with Sid Frank at the piano, compose the amateur act which won the three day booking at the Regent Theatre, in an elimination contest. Though the act is made up of amateurs, it is none the less professionally done.

The boys opened with a song and dance routine, a double, that took the house. It was really done well, and, while it did not take the applause honors of the bill, it went across in good shape.

Following this, Bert Gilbert gave an impersonation of Ed. Wynn singing "Ma." This song was good, and demonstrated the ability of the boy, who is clever. His dance at the conclusion of his number was fine.

Then Brody came in for an imitation of Eddie Leonard's "Roly-Boly Eyes." While Brody executed an eccentric dance, Sid Frank, possessed of a really pleasing voice, sang, as well as played, the song again. This was a neat interpolation, and scored heavily.

A double song and dance routine, by Gilbert and Brody, followed. The song was "Strut Miss Lizzie," which, while old, was done in a style that made it go over.

After this, Sid Frank did a rather noisy piano solo, composed of a popular medley, which was not so good. The boy should tone down his piano, and use less of the sustaining pedal, which causes jumbled sounds.

All in all, the act is not bad for an amateur attempt, and should be able to play the three-a-day with ease, after they have time to break it in.

The boys have personality, and probably the ability to do a good act, and, as said before, if new material is put together, inclusive of new songs, with a song solo by the pianist, the act should do well on the smaller big time.

D. S. B.

THE LITTLEJOHNS

Theatre—*58th Street.*
Style—*Novelty juggling.*
Time—*Eight minutes.*
Setting—*Special*

This is a man and woman juggling turn, that in execution is the same as any other club juggling act, but the way in which it is presented is far different, making it stand out as one of the big acts of its kind. The act goes under the title of a "Splash of Jewels" and herein lies the secret of its success. Every club, and prop used in the act, is covered with jewels that sparkle from a semi-dark stage making it one of the prettiest acts ever seen by this writer. The jewels are set off by a blue velvet "cyc." The people are dressed in fantastic costumes made of some flowery colored cloth. After the customary opening with Indian clubs, the woman comes on the stage balancing herself on a large jeweled ball. From a position atop of the ball she juggles three clubs and spins three plates at the same time. The man then works from atop of another ball with knives. The man next juggles three axes of the heavy backwoods type and as a finish the woman joins him juggling six such axes between them. As a vaudeville attraction, the dressing of the act brings it up among the big ones and as it stands now it can fill an opening spot on a big bill with much credit. E. H.

JACK ADAMS & THOMPSON GIRLS

Theatre—*58th Street.*
Style—*Musical.*
Time—*Twelve minutes*
Setting—*"One."*

Jack Adams and the Thompson Sisters in their new act present nothing that is startling in the way of music, but they offer a clean little turn with a touch of light comedy here and there. The two girls play their various instruments in a fair way and make a nice appearance which is ninety per cent of the act.

The trio open with saxophones. The medley they play is a good collection of popular numbers, and in fact is the strongest part of the act and should be at the finish. The saxophone number runs about three or four minutes. With the exit of the three, the man returns to play the sweet potatoe type of instrument. It has been a great number of years since this instrument was popular in musical acts, and he handled it in a surprising manner. Later, he was joined by the two girls with banjos. It was apparent that the smaller girl of the two did most of the banjo playing and that the larger one merely strummed and in some instances she faked the accompaniment.

As a closing bit, the three return to the stage and, with a comedy magic bit, the man produces a toy instrument. The smaller girl plays a "uke," while the larger girl operates another toy. This is the weakest bit in the act, and drops the performance to far below the recovery point. If the saxophone bit was used at this point, it would improve the act one hundred per cent. As an attraction the act is not strong enough for the big time and the best it could hope for would be a fair spot on the better small time. E. H.

HANK BROWN & CO.

Theatre—*State.*
Style—*Singing and talking.*
Time—*Sixteen minutes.*
Setting—*"One."*

Hank Brown is assisted in this act by a woman and inasmuch as she does as much in the act as he does, he should give her a better name than "company." The turn is a throwback to the old days, and in it are told many gags that were popular in the concert hall times. Brown as a comedian is also of the old type, with the big shoes, the bass drum and the lean proportions.

The turn opens with a double song at the finish of which the woman exits, leaving the man on the dark stage. The woman, who has done most of the singing in the opening number, carries the spot while the man remains in the dark. As she goes off stage, the spot follows her. After getting the stage lighted again, the man goes into a routine of gags that drew a fair amount of laughs and then gives up the stage to the woman who returns in a change of costume and sings a pop ballad in a fair voice. The woman exits, and the man returns to put over some more gags of an ancient vintage.

With the return of the woman, the pair open another barrage of time worn jokes and in a desperate effort to move their audience, the man brings on a very large bass drum. A final double song number is sung and the act is over. At the best, this is a small time turn. Mr. Brown might look for a new way of presenting his old stuff and still retain their possibilities for laughs.

E. H.

STATEROOM NO. 19

Theatre—*State.*
Style—*Sketch.*
Time—*Sixteen minutes.*
Setting—*Special.*

In Stateroom No. 19, we have a sketch based on one gag that is placed at the very finish of the act and all the other talk used is filled into the turn merely to reach the finish. The turn consists of a man and woman, with an electrician to operate the effects and come in at the finish for the laugh that the act is built around. The setting is the stateroom of an ocean liner, and the story concerns a newly married couple on their first trip across the water. The fact that they could only get a room containing twin beds adds the first laugh while the rest of the comedy is based on fear.

Being the first trip taken by the young lady, she jumps at every noise. She makes her husband get up to keep her company. Her fear begins to work on him and he soon begins to be in the same state of mind as she. A storm finally comes up, and she requests her husband to open the port holes. He tries, but doesn't understand the combination and rings for the steward. The steward takes his time in answering the call and in their fear they try the door of the stateroom only to find it locked.

At this point the act turns into a semi-dramatic affair and, just as the man decides to batter down the door with a chair, it is opened by the steward. In answer to their demand to know whether the ship is sinking or not, he tells them that the boat hasn't even left the dock yet.

As a vehicle it is strong enough for the sketch position on the bigger time. The people are none too clever and could stand improvement, but the idea is very funny and is different, though the gag from which the idea had been adopted is a "Joe Miller." E. H.

COOK & SYLVIA

Theatre—*58th Street.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*Special.*

The best that can be said of Cook and Sylvia is that the act has contrast enough and is sufficiently inconsistent in its presentation to make an audience laugh. The drop in one is a country affair with a small picket fence running its length. The man enters, and as an advance agent for a show, is busily tacking a poster on the fence when the woman comes on. The pair then go into a series of gags that lead nowhere, and the man exits to allow the woman the stage for a "pop" number. Her voice is a strong one. The man, for no reason at all, returns in kilts. In this makeup, the man then puts over a song and a short dance routine when the woman returns in a change of costume.

The pair then go into more gags and finish with a song and dance. The act is far from being a big time and at the best it should hope for is the better small time. E. H.

EVANS AND MASSART

Theatre—*City.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*In "one."*

Man and woman, representing themselves as pages in a hotel, did well at this house. Their act is mainly dancing, with a little talk variation here and there. The two appeared in red costumes and, with their personality, scored well before they did anything.

The dances, which were mostly double routines, were fine and took them off to five bows. D. S. B.

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THE VAUDEVILLE AUTHOR

A careful survey of the vaudeville situation as it exists in both big and small time houses in and around New York reveals the fact that there is a lack of novelty in almost all of the bills. A big novelty act or two, may be seen on some of the big bills, but they are so rare that when one scores, all vaudeville talks about it.

The reason for this condition, is obvious; vaudeville is badly in need of good authors who appreciate and are capable of supplying its unusual and high requirements.

Attracted by the greater rewards of fame and fortune that can be obtained by catering to the legitimate and musical comedy stage, most of the authors that in the past did so much to build up vaudeville in the past, have gradually drifted into the more lucrative field, and few if any with talent have stepped forward to take their places.

The vaudeville profession as a whole, is more or less to blame for the present dearth of authors, principally through the unfair treatment which the actors have accorded the writers that have stuck to the business and endeavoured to keep it supplied with new ideas and fresh material.

This is by no means a sweeping assertion, that everyone of the few remaining competent writers of vaudeville material receives poor treatment, when he sets out to create something for the actor. There are a number of writers, who are business-like and fortunate enough to be able to demand and secure a proper monetary return for their work. But this number, is far overbalanced by the number of vaudeville writers, who can point to innumerable instances of bad faith and broken promises, with respect to payment for their labors.

There are many vaudeville actors, too, we are glad to say who are willing to deal fairly with authors, but the fact remains that these do not constitute a sufficient number to give the profession a clean bill of health in this particular.

One author recently said that he wrote six sketches last season and rented them out on a royalty basis. The acts playing them worked a total of one hundred and fifty weeks. The six acts collectively with the season fast nearing the end are, collectively seventy weeks behind in their royalty payments. One can hardly blame an author who has been treated in this way, for looking about for some new field in addition to discouraging any other writer that contemplates writing for vaudeville. Countless vaudeville actors feel that they do not need the services of an author to make good. This is true of the actors that in addition to their acting ability, having writing talents, but they are indeed few and far between.

The vaudeville author, should therefore be treated well and encouraged in his work. He is an important asset to the business.

REPORTERS, READ THIS !

"While I was in Tumlinville, yesterday," related Gap Johnson, of Rumpus Ridge, Arkansas, "a mob came r'arin' around a corner hauling a gent with a rope around his neck and flung the end of it over a limb within forty feet of me."

"Did they hang him?" interestedly asked an acquaintance.

"Dogged if I know! You see, just then a feller bantered me for a hoss swap and drug me off to look at his nag and I didn't learn how the anecdote came out."

"What had the gent done?"

"Well, I heerd somebody say that he'd either been selling bone dry licker to the mob or else he'd refused to do so; I forgot to ask which."

Answers to Queries

Wall—"Mariutch" was written by Andrew B. Sterling and Harry Von Tilzer. Ernest Ball and Dave Reed wrote "Love Me and the World Is Mine."

W. E. D.—"The Merry Widow," has closed for the season.

Cam—The Aborn Opera Co. played an engagement at Blaney's Lincoln Square Theatre. Estelle Wentworth was the prima donna in "Erminie." Robert Lett and Arthur Wooley were the comedians.

Hal—The Clarendon Stock Co. was located at the Shubert Theatre in Brooklyn. The company included Alma Powell, Florence Gerald, Helen Ormsbee, Magarita Dwight, Oscar Grey Briggs and E. P. Sullivan.

M. V.—"The Talk of New York" was produced by George M. Cohan, with Victor Moore as the star, in the role of Kid Burns. Jack Gardner, Nella Bergen, Gertie Vanderbilt and Rosie Green were among the cast.

K. F.—"The Warrens of Virginia" was produced at the Belasco with Frank Keenan, as General Warren. Charlotte Walker, Cecil de Mille, Master Richard Story and Mary Pickford were in the cast.

F. N.—Josephine Cohan appeared in "The Girl of the Times" at the New York Theatre.

Met—The last performance at Niblo's Garden was given by George Monroe and company in "My Aunt Bridget," March 23, 1895. "Shiloh" played a short engagement at this theatre in 1893.

Music—W. J. Kerngood was the leader at the Dewey Theatre when the Toreador Burlesquers played there. Mildred Valmore was in the company.

I. O. O.—"Jessie Left the Village" was a four act comedy drama by Langdon McCormick. Harold Vosburg was in the original cast at the 14th Street Theatre, New York.

C. H.—Rowland and Clifford had six companies playing "The Rosary" on the road. Ed De Coursey was manager of company No. 3.

Min—John L. Carncross died at Philadelphia on November 13, 1911.

Luna—"Claire" (or "Love at Last") was originally acted at Oswego, N. Y., by Floy Crowell's company.

Leggo—"The Maid and the Moonshiner" was composed by Ed Solomon and was sung at the Standard Theatre, New York.

Trainer—Bristol's Equine Shows appeared in New York at the Third Avenue Theatre in 1886.

Clock—"The Cookoo" was acted for the first time in America at Rand's Opera House, Troy, N. Y.

H. R. S.—Jameson Lee Finney lost his life in a fire at the Carlton Hotel, London, England, August 9, 1911. Billie Burke was one of those who escaped unharmed.

Air—Hugh L. Robinson made a flight from New York to Philadelphia, 112 miles, in 120 minutes.

Act—John Hyams and Leila McIntyre appeared in "The Girl of My Dreams" at the Criterion Theatre, New York.

Rex—Fanny Davenport was born in London, England, in 1849, and was brought to America in 1854. She appeared at Niblo's Garden, New York, in 1862, in "Faint Heart Ne'er Won Fair Lady." She was married to Edward Price and later to Melbourne McDowell. She died September 26, 1898, at South Duxbury, Mass.

Bay—The 1911 Winter Garden Show was "The Revue of Revues." Among the cast were Lydia Barry, Dorothy Jardon, Kate Elinore, Sam Williams, Maud Raymond, Harry Jolson and Gaby Deslys.

Jap—The original cast of "Bought and Paid For" included Charles Richman, Frank Craven, Allen Atwell, Edgar Hill, Julia Dean, Marie Nordstrom and Dorothy Davies.

S. R.—"The Little Millionaire" was a Geo. M. Cohan show with Mr. Cohan in the role of "Robert Spooner." Tom Lewis played the Wine Agent.

Max—George Arliss appeared in "Disraeli" at Wallack's Theatre, New York. Margaret Dale was in the cast.

H. S. W.—Frederick Warde, Jane Oaker, Dorothy Phillips, Marie Wainwright and Harry Braham were in the same "Everywoman" company.

Hack—Richard Bennett appeared in "Passers By" at the Criterion, New York.

62—The Century Theatre (formerly The New Theatre) opened with "The Blue Bird," September 15, 1911.

B. P.—Edmund Breese and Ralph Delmore were in the cast of "A Man of Honor," at Weber's Theatre, New York.

TWENTY-FIVE YEARS AGO

Adelaide Fitz Allan was with the Stock Company at the Savoy Theatre, Lowell, Mass.

Lillie and Blanche Washburn dissolved partnership. Blanche joined her sister Rena.

Minnie Schult opened at Huber's Museum, New York.

Geo. E. Lothrop installed a full orchestra at the New Grand Theatre, Boston.

The bill at Keith's Union Square Theatre, New York, included Willis P. Sweatnam, Horwitz and Bowers, the La Porte Sisters, Forman and West, Blocksone and Page, Harry Atkinson, Marco Twins, Fenz Brothers, Diamond Comedy Four, Boyce and Black, Verno and Mme. Du Berat.

Bob Fitzsimmons defeated Jas. J. Corbett at Carson City, Nevada, March 17, in the fourteenth round.

The Lucifers were in the Musgrove and Williamson pantomime at Melbourne, Australia.

Rialto Rattles

HEARD AT THE PICTURE SHOW

"There ain't no use in talkin', these movin' picture is gettin' sumpin' awful." "I wish the censors would pass a law makin' it a crime for a guy to drum on the back o' the seat you're settin' in, while the overture is on."

"Oh anybody kin write a scenario."

"So they call this one a comedy—it's about as funny as the telephone book."

THEATRICAL MYSTERIES

Why do vaudeville actors at this time of the year scurry to Long Island and rent a home on some beach, and then spend the hot weather at the corner of Broadway and 47th. St. talking over the two-a-day conditions?

LIFE MYSTERY

Who really owns the numerous vaudeville gags that vaudeville actors claim have been stolen? Innumerable disputes regarding ownership occurs weekly, but no one ever seems able to establish actual ownership.

IT SURLEY DID

Away back in 1918, the writer of this column in casting about for material read a notice about a new play to be produced by John Golden. It was called "Lightnin'" and the column writer sensing a joke wrote as follows: "Lightnin'", new comedy ought to make a hit! It surely did!

WHAT THEY USED TO BE

David Warfield was once an usher in a San Francisco theatre.

Lew Dockstader was once a bell boy in a Hartford hotel.

Eddie Leonard was once a clerk in a store in Manchester, Va.

HEARD ON THE OPENING NIGHT

"Gee I am afraid it's a hit."

CONTRADICTIONS

Little Billy plays the big time.

Helen Trix is a musical comedy comedienne, not a magician.

WHO WILL GET IT?

Agents are already speculating as to what base ball player will be offered a vaudeville contract at the end of next season. Big timers say it won't be a heavy hitter this year.

WHO WILL BUILD ONE LIKE THIS?

An architect called on a theater owner one day last week and asked to submit a plan for a new theatre that can be emptied in three minutes. "The boss is looking for one that can be filled in that time" said the office boy. "He don't care how long it takes to empty one."

EVEN WORSE THAN THAT

At present the future of the ticket speculating business appears to be decidedly speculative.

ACROBATS

1. Pose
2. Resin
3. Somersault
4. Pose
5. Handkerchief
6. Hand-to-hand
7. Pose
8. Handkerchief
9. Three high lean—Jack Knife
10. Pose; bows.

DANCING ACTS

1. Piano
2. Piano lamp (unlighted)
3. Jazz Dance
4. Piano Solo
5. Waltz
6. Unnecessary piano solo
7. Acrobatic gyrations
8. Very unnecessary piano solo
9. Whirls—neck-spin
10. Bows—Curtains—Bows

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

B. A. A. DECLARES CLOSED SHOP AGAINST ALL BUT "PRO." ACTORS

Actors' Organization Attempts to Stimulate Members Into Feeling Stronger Faith in Association—Many Want Closed Shop Order Similar to U. S. Equity Association

LONDON, March 12.—Finding itself weaker than it has ever been before because of the prevailing depression and unemployment, the Actors' Association of Great Britain is attempting to stimulate its members into feeling some measure of faith in their organization by declaring a "closed shop" in the theatre against all but professional actors. This form of "closed shop" is a sop to that faction of the union's members which demands that the Actors' Association initiate a closed shop program similar to that put in force by the Actors' Equity Association in America and the actors' union in South Africa and Australasia.

The British Actors' Association, while it has been in existence longer than the actors' unions in any of the other English-speaking countries, is hardly more than a sort of benevolent organization, since it has no very powerful hold among the members of the profession. It has never instituted the closed shop, nor is it affiliated with the great majority of the labor unions, as is the Actors' Equity Association.

While the Actors' Association has succeeded in having a standard form of contract adopted by the English managers, any non-member of the association can obtain the same terms as a member. There is very little benefit to an actor in belonging to the A. A., and consequently, especially in such trying times as the present, the paying membership of the union is exceedingly small. The Variety Artists' Federation, composed of music hall artists, is a much stronger union than the Actors' Association and even includes in its membership a large number of legitimate actors.

At a recent meeting of the Actors' Association it was urged by members that the closed shop be put into operation, but no action has been taken as yet. The meeting held last week, at which it was moved to put the closed shop in effect against novice actors, is in reality little more than what amounts to "putting on a front," as the association has no power to keep any person from appearing on the stage. If the association really intends to enforce this semi-closed shop, it has only one weapon, outside of appealing to the managers to engage only professionals, and that is to forbid its members to work with amateur actors. It is exceedingly doubtful if the A. A. will go to this extent, as there are so many professional actors who do not belong to the association out of work no difficulty will be found in getting actors who are willing to take the positions which might be offered to them.

Taking it all in all, the Actors' Association is really in a difficult position. Its rulings are practically inconsequential, as there is no weight behind them. As an example of this, Americans will remember the casual, indifferent attitude of the members of the De Courville "Pins and Needles" company to the report that the Actors' Association of England frowned upon their refusal to join the Actors' Equity Association.

ANIMAL ACT COMMITTEE MEETS

LONDON, March 20.—The Performing Animals Select Committee, which was founded a few weeks ago in this city, for the purpose of looking into the lives and the treatment of the performing animals, has elected a committee to begin operations at once.

At the first meeting of the committee last Thursday, Brigadier General Colvin was selected as chairman; others present being Captain Bowyer, J. O'Grady, Sir Ino. Butcher, Trevellyn Thompson, Lieut.-Col. Willoughby, J. A. Seddon and F. D. Roberts.

PARIS TO SEE "THE BAT"

PARIS, March 20.—A French company now being engaged is to present "The Bat," the big American play success, here. The piece is a big success in London as well as the United States, and it is believed will also score over here. Three theatres, including the Vaudeville, and the Theatre de Paris, have been offered for the production.

L. A. Wagenhals is now in Paris arranging for the production.

MERCEDES SAILING FOR U. S.

LONDON, March 20.—Mercedes, who has finished a twenty-five weeks' English season, sails for America on the *S. S. Olympic* March 22, accompanied by his wife, Mlle. Stantone and his manager George Parry, who will join him at Cherboug.

He will return to England in October to take up his contracts.

ZULU IS BIGGEST FILM ACTOR

LONDON, Eng., March 6.—Zada, a Zulu giant, is said to be the tallest and strongest living motion picture actor. His height is seven feet, six inches, and claims that he fears neither man nor beast.

FILM IN MOSS HOUSES

LONDON, March 20.—The Moss Empire Company are meeting the slump in vaudeville business by sending out the film "Way Down East" on a tour of the entire circuit. It starts at the Glasgow Coliseum on March 26, and will remain there for three weeks, when it will go one to the next theatre in rotation. This scheme is causing some talk, as well as a lot of dissatisfaction among the vaudeville artists, who will be thrown out of work by this film. The managers of the local picture houses are planning an attack on it because of the opposition they will have when the picture is shown at the vaudeville house in their city. The picture has a West End run to back up its reputation while the films in the local houses have nothing of this sort to vouch for them.

COLLINS TIME EXTENDED

LONDON, March 20.—The Theatres and Music Halls Committee of the London County Council have recommended that the license be extended for an additional three months run of the Collins Theatre so that during that time an arrangement could be arrived at between the license and the Council, concerning the alterations to be carried out before the opening of the music halls.

ACTS MUST SING NEW SONGS

LONDON, March 20.—The Moss Empire Theatres are to make an almost immediate change in some of the musical programs now current in the different houses. Managers of the various music halls on the circuit have already received instructions to the effect that the artists on the bills will refrain from using published numbers which have been used the week or two weeks prior to their appearance.

NEW PINERO PLAY IS NOVEL

LONDON, March 20.—"The Enchanted Cottage," the latest Arthur Wing Pinero play to be produced in London, met with great success last week, on the opening. The play is, more or less, a mixture of fact and fantasy, which is gradually built up in strength in the approved Barriesque manner.

The plot of the story is built about the love of a man for a girl. This man, who has been horribly disfigured in the war, has, because of his sensitive feeling of self-consciousness about his irreparable mutilation, deserted the city, and has moved to a small, obscure cottage in a distant village. It is there that he meets the homeliest girl in the village, who ministers to him in the hope of making life a little less dark. In despair, he asks her to marry him, to which she concedes, notwithstanding his insulting remark that he has asked her because of the fact that no pretty girl would have him.

But in the second act, there comes a great transfiguration. The man is once more a perfect specimen, while the girl has become radiantly beautiful and charming. The mother, who has seen and disapproved of the marriage, in the first act, is sent for, but is not told of the change. The only person, besides the two to whom it has happened, who knows, is a blinded ex-officer, who is to prepare the mother for this unexpected occurrence.

But in the last act, when the mother appears, forewarned as to the great change in her son and his wife, the two leading characters again enter, and are found to be in their normal condition, as in the first act. The mother, thinking her son mad because of his amusing declaration that his wife is beautiful, seeks advice, and is shown that the two have reached the heights of love. They are so infatuated with one another that they have self-hypnotized each other into believing the physically untrue.

This is the shell of the story, which is filled with much eerie material, the second act being embellished with fairies, cherubs, witches and former couples who had honeymooned in the same cottage, ending with a transparency showing the beautiful Oliver and Laura together in a luxurious bed.

While Pinero has not the subtleties and delicate gifts of Barrie for amalgamating the real and unreal, the illusion, however, is nearly perfect, while his old-time power of individualizing clearly each character, and his command of witty, smooth and natural dialogue, is as marked as ever.

The play was well received, and brilliantly acted and staged, consequently, there is no reason why the show should not enjoy a long and prosperous run.

PERSIANS AT COLISEUM

LONDON, March 20.—An interesting engagement in the new bill at the Coliseum Theatre is that of Afsana, the female Persian composer-pianiste, and Pir Gholam, a Persian dancer. This is their first appearance in England. Gholam will be seen in "Dances From Life," while Afsana will be heard in selections from Chopin.

SWIFT REVUE OPENING

LONDON, March 20.—"High Heels and Red Stockings," the Ventom Swift revue, will be produced at the Coventry Opera House next Monday. The book is by William Vasey, and the music is from the pen of Robt. Gordon. The cast includes Randolf Sutton, Frank Lee, Betty York and The Junes.

COLISEUM EARNS 25%

LONDON, March 20.—Although the last half of the year was a bad season as far as the theatrical business was concerned, the directors of the Coliseum Syndicate, Ltd., declared a final dividend of 25 per cent for the year, less the war tax, for the six months ending Dec. 31.

"SARAH OF SOHO" DULL

LONDON, March 20.—Last week, at the Savoy, Robert Courtenridge presented the latest comedy ever written by Douglas Murray, better known as "The Man from Toronto." The play was titled "Sarah of Soho," and was meant to be a comedy. It was not. The plot of the piece is simple, and very ineffective in spots. The style was bad, and the laughs were few and far between.

Briefly, Sarah Gillman, the supposedly clever head of a typing and translating office in Soho Square, has for admirer young Dick Rance, rightly described as "harmless and a duffer" by his father, Stephen Rance, who, from very humble beginnings in Hoxton had, by skilful "window dressing," built up a successful margarine and grocery business. With ambitious schemes of marrying his son into society, old Rance tries to buy off Sarah, who had affected not to care whether or no the foolish and incompetent youth married her or a Scotch peer's daughter, Lady Mary Strathcallan, until she is shown a letter from Dick agreeing to obey his parents. So, in a fit of pique, Sarah sends Dick about his business, and accepts, for a time, the handsome solatium of £30,000 (half down, half on the boy's marriage) offered her by the millionaire; whilst his wife, hiding in a cupboard, was hearing herself styled the wrong woman by the husband for whom she had worked. Speedily doubling the first half of her easily acquired "damages" by means of lucky speculations, Sarah becomes an ornament of smart society at Biarritz (shown in a charming McCleery-Le Maitre scene), to the disgust of the Rances, who feel quite out it, though they had married their daughter to a tenth-rate French marquis, impolitely called "a human shrimp." Dick, a failure in both love and business, is thrown over by Lady Mary on his wedding morning, and is finally brought together again with Sarah by his sober and disillusioned parents, Miss Gillman being supposed to have shown her brilliant ability (though cheap bandiage seems to be her chief accomplishment), by reconciling the Rance couple and by preventing their daughter, soon sick of her marquis, from eloping with a young dramatist, with the trick of asking every woman he met to fly with him to some coral island in the Pacific.

The parts were better acted than the intrinsic value of the piece called for, but that does not enhance the value of the play to any great extent.

Even though the author is a very popular young man, and the actors of the show were far better than expected, it is doubtful whether these two features of the play will pull it through to a very successful season. It is doubtful, even, as to whether the play will last out until the spring season is finished.

ACTS IN ALHAMBRA

LONDON, March 20.—The Alhambra Theatre will open on April 10 as a vaudeville house. This house, which is situated in the centre of the theatrical section, in the West End, has an excellent opportunity to do big business. Sir Oswald Stoll, the owner, has no opposition to this theatre except his own Coliseum, which has already established a position in the theatrical field.

O'FARRELL FOR AUSTRALIA

LONDON, March 13.—Talbot O'Farrell, the tenor, who last year was heard in U. S. vaudeville, is on his way to Australia, and upon his return will again be heard in the States, where he was well received on his previous visit.

NEW NAME FOR REVUE

LONDON, March 20.—The new Nelson Keyes revue, which opened tonight at the Ambassador Theatre, has been renamed "The Curate's Egg." It was written by Arthur Wimperis, while the music is by Herman Finck.

Jane Darwell has joined the Albee Stock Company at Providence.

Dan Downing opens on a tour of the Poli Circuit this week at Hartford.

Edna Leedom, the vaudeville actress, is in a hospital at Sioux Falls, S. D.

Dunham and Williams are not on the Shubert time as previously reported.

Pauline Haggard has replaced Helen Halperin in the Sissie and Georgie Sewell act.

Craig and Holdsworth opened on the Pantages Circuit, at Minneapolis, last Saturday.

Jean Bedini's "Spangles" will headline the bill at the Winter Garden the week of April 10th.

Bert Rule has just completed a new song entitled "I Want To Rock A-Bye My Mammy."

Georgia O'Ramey has been placed under a five-year contract with Arthur Hammerstein.

Hibbard and Malley open on a tour of the Pantages Circuit at Minneapolis next Saturday.

Calame and Madison opened out of town on Monday, preparatory to a tour of the Polk time.

Edith Murray, the vaudeville actress, is now appearing at Reisenweber's Café in the song revue.

Yvette, the violinist, is headlining the bill at the Cross Keys Theatre, Philadelphia, this week.

Harold Whalen has again joined "Follow The Girl." The act is at the Alhambra this week.

Florence Rayfield joined the Jimmy Hussey unit, "The Promenaders," at Washington last week.

Bal Lloyd has just recovered from pleuro-pneumonia and will enter vaudeville with Brad Mitchell.

The Eugenes, the acrobatic troupe, have signed for circus work and will leave vaudeville this week.

D. D. H. sails for Europe May 1st on the S. S. North Star State. He will visit London, Paris and Berlin.

Ebbe Sparre, the dancer, has been placed under a long term contract by the Hippodrome management.

Marinos Byron, who is at present with "The Bad Man" Company, will return to vaudeville with Nina Garcia.

W. E. Ritchie, the tramp cyclist, opened on a tour of the Shubert Vaudeville Circuit Monday at Newark.

Bee Palmer and her former partner, **Al. Siegel,** are this week the features of the State Theatre, Cleveland.

Billee Maye and Eunice Vernille are now in the Roehm and Richards "Revue of Reviews," at the Golden Glades.

The Oakland Sisters, who for fourteen years have been doing a vaudeville act, dissolved partnership last week.

The Jada Trio, an act that opened during the war will soon be seen in a new act. The title of the new act is "The Scandals of 1895."

Bud Snyder and **"Blutch" Landolf** are rehearsing their old vaudeville act and will start on the Keith time in a few weeks.

Robert Brister replaced Leon Gordon in the leading male role of "The White Peacock," which closed Saturday night in New York.

ABOUT YOU! AND YOU!! AND YOU!!!

Shaw and Kay, in an act entitled "Nonsense," a singing and talking act, opened Monday at Bridgeport for a tour of the Poli time.

Grace Valentine has been signed for a year to appear in her new act, under the management of Sam Shannon. She will open in two weeks.

Clark and McCoullough are at the Winter Garden this week. This is the third time this unit has played the house this season.

Don Paige, the saw-player, has returned to vaudeville and will do his old "single." Paige first introduced his act on the Ziegfeld Roof.

Tom Coyne, formerly in burlesque, has been added to the cast of "Good Morning Doctor," a vaudeville act now on the Keith time.

Queenie Smith, formerly of the Chicago Opera Co., is in the cast of "Just Because," which opens this week at the Earl Carroll Theatre.

Ann Mason has joined the Boston Stock Co. and on Monday night appeared as leading lady in "On Trial" at the St. James Theatre.

Bob Nelson will finish his tour of Shubert vaudeville at the Crescent, Brooklyn this week. He will join George White's "Scandals."

Clark and Verdi have been placed under a two-year contract by Messrs. Shubert. The team will probably head a vaudeville unit next season.

Lindt and Treat, sister act, have been routed over the Loew Circuit and opened at the American Theatre last week, doing a new singing act.

Helen Santoro, of the Shubert office, is in Springfield, handling some special publicity for Charles Purcell, who is playing the vaudeville houses.

Guy Kendell, appearing with the Dolly Sisters, sails for England April 11th. He will accompany Jack Dempsey on his European appearances.

Fritz Leiber opened in vaudeville, for the first time, at the Keith-Proctor Theatre, Mount Vernon, on Monday. His act is a scene from "Julius Cæsar."

Marie Nordstrom has been engaged to appear opposite John Cumberland in the new production, "Lady Bug," which is being produced by Phillip Klein.

The team of **Hart and Lowry** has split. Harry Hart, having teamed with Ruth Morgan, will continue the acts booking over the Loew Circuit.

Williams and Burke opened their new act last Monday and have received a route over the Loew Circuit. The contract calls for eighteen weeks' work.

J. Hartley Manners, and his wife, **Laurette Taylor,** have rented the house at No. 50 Riverside Drive, from Alfred E. Smith, of the Vitagraph Company.

Horace M. Thomas, director general of the theatres for the Famous Players, Canadian Corp., was married last week to Miss Louise Leila Auger, of Toronto, Can.

Peggy Bowen, after recuperating from an attack of ptomaine poisoning, resumed her route over the Keith time last Monday. She has ten weeks yet to play.

Mort Infield and **Venza Noblet,** after closing a successful tour of the Orpheum, Jr., time, have been signed for a seven-weeks' route of the Keith eastern time.

Bessie Clayton, William Rock, Al. Herman, Clara Howard, Imhoff and Coreene and **Margaret Taylor** are on the B. F. Keith bill at Cleveland, O., this week.

Lessie Nazworthy, Martha Throop and the **Carlton Sisters** have been placed with the "Flotilla Revue," at the Flotilla Restaurant, located on 55th street and 6th avenue.

Tom Douglas, the film actor, has been signed to star in a big time vaudeville act, entitled "When Love Was Young." The sketch opens shortly for a New York showing.

George Barry, the B. F. Keith agent, has opened an office for the supplying of material for acts. He has separated his booking and writing offices in two different buildings.

Masters and Kraft finished their tour of Shubert vaudeville at the Winter Garden last Saturday night. The act had a contract to play twenty weeks out of twenty-four.

Winnie Lightner, of the Lightner Sisters and Alexander, was forced to lay off for two weeks when she had her tonsils removed. The act reopened this week at the Alhambra.

Florence Walton is headlining the B. F. Keith bill at Philadelphia, this week. Miss Walton is a native of Wilmington, Del., and made her professionel debut at Philadelphia.

Ray Conlin, vaudevillian, fell heir to $20,000 by the will of his father, who died in Chicago last week. Conlin will not retire from the profession, but will continue on his present tour.

Sam Tauber, who managed the 44th St. Theatre when Shubert Vaudeville was installed, and who afterwards was made manager of the Crescent, Brooklyn, is now in the Shubert general office.

Joe Sullivan, in the vaudeville act, "Stars of Yesterday," on Monday, March 6, 1882, appeared at Miners' Eighth Ave. Theatre. Monday, March 6, 1922 found him at the Broadway in the "Stars" act.

Elizabeth Clark has joined the "Poodles" Hanneford act, replacing "Poodles'" wife, who is confined to the hospital undergoing an operation. Miss Clark was with Ringling Bros. Circus.

Charles A. Loder will shortly open at Loew's State Theatre, New York, in a revival of his specialty of 35 years ago, with all of the original music and dancing, including the "Becky Kugglewacht" number.

Four Reddings, Miller & Capman, Leo Donnelly & Co., Murray & Oakland, Franklyn Ardell & Co., Runaway Four, Fox & Curtis and **Smith & Dale** appeared at the New Amsterdam Theatre last Sunday.

Clark & Arcaro, Nonette, Lou Holtz, Rigoletto Brothers, George Rasely & Co., Bert Melrose, Callahan & Bliss, Armstrong & James and **Equilla Brothers** appeared at the 44th Street Theatre last Sunday.

Mabel Jane Parcell, actress, of No. 226 Central Park West, and Henry Oliver Turner, of the same address, were married quietly Saturday, in the Municipal Building by City Clerk Michael J. Cruise.

Weber, Beck and Frazer opened on a tour of the Loew Circuit at the Metropolitan, Brooklyn, last Monday. The trio will open at the Club Maurice in a short time, playing there in conjunction with vaudeville dates.

Johnny Dooley & Co., Lou Holtz, White & Puck, Burt Earle & Girls, Bard & Pearl, Billy McDermott, Bert Melrose, Musical Avollos and Burt Shepard appeared at the Jolson Theatre on Sunday evening.

Reginald Pasch, the tenor who made such a success in the revival of "The Merry Widow," has returned to his home in Holland. He plans to return to the United States next season and will be seen in motion pictures.

Marcelle White, of the team of Tiffee and White, and formerly the primadonna of the Humphry-Brown act "Blossoms," last week married M. R. Hackett, of Mexio, Texas, an oil operator. She will continue in vaudeville.

Conchita Piquer, the Spanish comedienne, who appeared at the Winter Garden last week, has been placed under contract by the Messrs. Shubert for a period of five years. Next season she will be starred in a musical production.

Alice Lloyd, Bob Nelson, Master and Krafts Revue, In Argentine, Mathews and Ayres, Joe Fanton and Company, Nip and Fletcher, Earl Rickard, Roode and Francis and the **Apollo Trio** appeared at the 44th Street Theatre Sunday night.

James Rennie, who retired from the cast of "Madeline of the Movies" at the Gaiety Theatre last week, when George M. Cohan went into the piece, was offered a part in the coming production of "The Meanest Man in the World," by Mr. Cohan.

Sophie Tucker and Company, Olsen and Johnson, Field's Family Ford, Sybil Vane, Cansino Bros. and Marion Wilkins, U. S. Navy Jazz Band, and **Lenzberg's Orchestra** appeared at the Keith concert at the New Amsterdam Theatre Sunday.

The Watson Sisters, The Bennett Lady Boxers, Eugene O'Brien, The Jada Trio, Don. Paige and Jack Bergin furnished the entertainment at a midnight party last week given to the New York newspaper men at the Proctor's 5th Avenue Theatre.

Rogers and Page opened Monday in Brooklyn after having laid off for several weeks, due to the illness of Stanley Rogers, who had blood poisoning of the leg. Infection of the leg set in following the removal of a splinter which Rogers received in the leg in a fall in a dance.

Al Jolson, Leon Errol, Marilyn Miller, Lenore Ulric, Doric Keane, Violet Heming, Dolly Sisters, Frank Fay, Irving Berlin, Dolores Cassinelli, and **Harry Hershfield (Abie),** appeared for the benefit tendered the Israel Orphan Asylum, at the Knickerbocker Theatre, last Sunday.

Hazel Goff, of Pierce and Goff, had a birthday party on Thursday evening of last week, at the Lenox Hotel. Besides Miss Goff and her partner, Miss Edna Pierce, there was present, Rita Mario, Nettie Reiter, Elliott Best, Mr. and Mrs. Edgar Marsh, Rita Miller, the Misses Mary and Violet Fayne, and the Fayne Sisters.

Ann Montgomery, a member of the "Irene" chorus, was rushed last week from Kansas City to the American Hospital at Chicago to undergo a serious operation. After a fifteen-hour "jump" between the Western cities, she was met at the train by an ambulance, and forty minutes after her arrival was under the anæsthetic. She will recover.

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MUSIC MEN WARN DEALERS THAT HAVE HANDLED PIRATED NUMBERS

Evidence Being Gathered in Connection with Recent Boston Piracy Case in Which Thousands of Copies of Song Hits Were Printed and Sold in the East

Dealers who knowingly handled spurious and counterfeit copies of sheet music during the recent Boston "music pirate" case, may find themselves under indictment as a result of the investigation and evidence being gathered by the United States Attorney's office in Boston, according to a folder issued by the Music Publishers' Protective Association. The folder is issued as a warning to music dealers and others who handle sheet music in any way, and was enclosed by music publishers in their shipments of goods. The purpose of the circular also, is to point out how "foolish and short-sighted" it is for any dealer to buy merchandise from any source he does not know to be legitimate.

The circular reads in part: "In the United States Court at Boston . . . two men were convicted, each on two criminal counts, the first to violate the Copyright Act, and the second being actual violation of the Copyright Act. . . the maximum penalties under conviction are one and three years imprisonment respectively.

"There are still prosecutions to be continued, of others who were directly and indirectly connected with these men in perpetration of the frauds to which they were parties. The evidence is being gathered by the United States Attorney's office and in due course indictments may be found against various other parties.

" . . . The source from which music may be obtained in safety, with the assurance that it has not been stolen, that it is bona fide, are known to the entire trade. Whenever it is offered by any other source, the source should be carefully ascertained. Whenever it is offered below usual prices, it is well to question the entire transaction; whenever it is offered from a hitherto to unknown source, it is wise to establish, before buying, the legitimacy of that source.

"Failure to do this may simply result in the dealer being made a party to expensive litigation and investigation. . . .

"A few cents extra profit does not justify the risk—for be it known that this association will bring such evidence as it can secure, in each and every such case, to the attention of the United States Attorney's and the full power of the law will be invoked in every case for the protection of the legitimate dealer and publisher.

"In any case of doubt the dealer is invited to telegraph this association at our expense. . . . Piracy, counterfeiting of music and add other violations of the Copyright Act will be vigorously prosecuted by this association. The thievery of music buying from publishers, jobbers or dealers and its subsequent sale to unsuspecting dealers or other innocent purchasers will result in prosecution of every party involved in such transactions.

"A substantial reward will be paid by this association in any and every instance where information is given us that leads to the conviction of parties guilty of such violations of the law. . . . No effort will be spared to protect our product against dishonest practices; nor will we permit the honest and reputable dealer to be subject to unfair competition of such dealers as are willing to become channels through which crooks and thieves do business.

"We therefore invite your co-operation, and that of your employees in bringing to our attention, by telegraph, any instance wherein you have reason to suspect that merchandise offered to you is either spurious or has been dishonestly obtained."

EDWARDS WITH ZIPF CO.

George Edwards, formerly with Chas. L. Wagner Publishing Company, has joined the sales staff of the Zipf Music Publishing Company, who are concentrating on their numbers "You Left Me Alone, on the Sea of Love," a waltz ballad, and "Madagascar," an Oriental fox-trot.

The firm's song "Don't Stay Away too Long (from your home town)," a fox-trot ballad, is among the first of the Sophie Tucker records made for the Okeh Company and scheduled for release shortly.

ROSEN IN PITTSBURGH

Maurice Rosen, head of the mechanical department and general sales manager of the New York office of Jerome H. Remick & Co., left for Pittsburgh where he will spend several weeks, exploiting the firm's numbers in that town and surrounding territory. He will operate from the Pittsburgh office which is in charge of Nick Lang.

HEARN BACK AT WORK

Sam Hearn of the professional department of Waterson, Berlin & Snyder returned to his duties after an absence of several weeks due to kidney trouble; an operation which was at first considered imperative, was dispensed with.

Al Downs, who was with the Bobby Heath act for some time, is also back in the professional department of the firm.

BIG DIVIDEND COMING

The approach of the end of the first quarter of 1922 indicates that members of the American Society of Composers, Authors and Publishers will divide in royalties a considerably larger amount than was distributed for the last quarter of 1921.

A large number of new contracts have been secured, which have overcome the drop in returns due to the slump in business in the picture houses.

HARMS RELEASES TWO

The Harms, Inc., professional department have released another new number entitled "Bygones," by Louis Weslyn, Max Kortlander and Harry Alpert. "April Showers," and "Ka-Lu-A," are the firm's two best sellers, being far in advance of all their other numbers.

"RAINBOWS" RELEASED

"Rainbows," a fox-trot ballad by Alex Sullivan and Harry Rosenthal, has been released by Jerome Remick & Co. Alex Sullivan returned last week from a two week vacation spent in Bermuda.

FRIEND PLACES SONGS

Cliff Friend and Sidney Clare have written a new fox-trot comedy song entitled "Don't We Carry On," which they have placed with Jerome H. Remick & Co. "If You Have a Girlie that Really Loves You," a fox-trot ballad by Friend, was taken over by Irving Berlin, Inc.

MIXUP OVER SONG ROYALTIES

Aileen Stanley, known in vaudeville as the "Phonograph Girl," and her pianist, Robert N. Buttenuth, through their attorney, Abner Greenberg, have filed suit against George A. Friedman, Inc., and Jerome H. Remick & Co., for an accounting of and payment of a part of the royalties due on the song "Emaline."

The song "Emaline" was written by Jimmy McHugh, now professional manager for Jack Mills, Inc., and George Little. They placed the song with Friedman, Inc., the publishers, and signed a contract dated April 29, 1921. Since that time the Friedman corporation turned the song over to the Remick concern, who recently issued a royalty statement in connection with the sales of the number. Many claimants to the royalties immediately appeared. Among them were Aileen Stanley and George N. Buttenuth, who allege that they purchased the interest of Little in the number. They further allege that there is five or six thousand dollars in royalties due them and they want to collect it direct from the Remick firm. Remick & Co. have deferred payment to anybody until they are satisfied as to just who is legally entitled to the money.

Friedman, now with Van Alstyne & Curtis, declares that he cannot pay any royalties to Miss Stanley or anyone until he collects it from the Remick house, and as he is the original publisher, declares that he is entitled to the royalties and is to pay those who have a legal claim to them. Especially does he claim the right to collect as he gave an advance of a considerable amount to Little, one of the writers, whose share Miss Stanley and Buttenuth claim. Miss Stanley and her vaudeville partner are said to have paid Little $1,000 for his interest in the song.

Friedman, in discussing the song, said that in its published sale form the song was a flop, having sold less than seven thousand copies. Royalties to any amount must, therefore, he said, come from the mechanical companies, and that he declared will probably amount to about $500, and from this he claims his advance of about $300 to Little is to be deducted. A sister of Mr. Little, the writer, is also a claimant to the royalties.

MARTIN IN CIRCUS

Charles Martin, formerly in the professional department of the Harry Von Tilzer Music Co., joined the Gollmar Brothers' Circus this week at Montgomery, Alabama, and will travel with the circus singing with the band.

SONGWRITERS WRITE ACT

Sam Ward and Chas. Rosoff of the Irving Berlin, Inc., staff have written a new act for Grace Hayes, who will open on the Loew Circuit for thirty weeks doing a single. She will close on the Fox time the latter part of this week.

HARMS GETS NEW BLUES

Harms, Inc., have taken over "Yankee Doodle Blues," a fox-trot novelty by Irving Caesar, Bud De Sylva and George Gershwin, the latter composing the melody. The song will be released by the firm's professional department shortly.

ASHLAND BALLAD FEATURED

The Ashland Music Company's fox-trot ballad, "Everybody Knows (how much I love you)," by Walter Stoneham and Jerry Sullivan is being featured by all of the Chicago orchestras including Roy Bargy and Isham Jones. The latter has recorded the number for the Brunswick Company.

RUSH OF RADIO SONGS

The Registry Bureau of the Music Publishers' Protective Association is being rushed with a flood of "Radio" song titles which are being submitted.

JENTES LOSES COPYRIGHT CASE

A decision of importance to song writers and music publishers was rendered on Friday of last week, by Judge Julian W. Mack in the United States District Court of the Southern District of New York.

The judge, in his decision in the case of Harry Jentes against the music publishing firms of Jerome H. Remick & Co., and Irving Berlin, Inc., held that a song writer, after having signed the copyright of a number over to a publisher, does not retain an equitable right to institute a suit for infringement.

Attorneys for Remick and Berlin were before the judge with a motion to dismiss the bill of complaint filed by Jentes against the two music firms, in which he alleged that Berlin's song "All By Myself," was an infringement of his song which he had placed for publication with the Remick house, a year previous.

Jentes, through his attorney, Abner Greenberg, contended that under Section 36 of the copyright act, any person aggrieved under the act has the right to sue. Jentes in his complaint, alleged that he had placed a song called "All By Myself" with Remick & Co., that he signed the usual contract and release. He further claimed that at a later date the Berlin Company published the song "All By Myself," which he alleges was an infringement of his song with the Remick house. He further alleged that he went to the Remick offices, and wanted an action instituted against Berlin, but that the Remick Company refused to do so.

Judge Mack, said that he failed to see how Jentes was aggrieved in so far as he had assigned the song to Remick & Co., and if any suit was to be brought against Irving Berlin, Inc., Remick was the one to sue.

Francis Gilbert, of Gilbert & Gilbert, argued the case of Berlin, and Leon Lasky appeared for Remick & Co.

MANUSCRIPTS STOLEN

Original manuscripts of musical compositions by Beethoven, Bach, Schubert, Schumann and other famous composers were stolen from the offices of Breitkopf & Hartel, one of the oldest classical music publishing houses in the city, at No. 22 West Thirty-eighth street, on Sunday, in a burglary in which the latest tools were used. Other valuable manuscripts of old classics, leases and contracts were torn in small scraps and strewn about the office. Articles valued between $10,000 and $15,000 were carried away.

Not satisfied with the booty of the musical publishers the robbers chiseled a hole through a six-inch concrete floor of the outer office and by means of a rope ladder lowered themselves to the first floor, occupied by the Thomas McGinnis Company. A large quantity of cloth was damaged. The safe was opened with an electric torch attached to wire connected with a socket on the upper floor. Cash, bonds, checks and papers were carried to the second floor, where the undesirable articles were left.

MILLS HAS "LOVESICK BLUES"

Jack Mills, Inc., has released a new blues number by Irving Mills and Cliff Friend entitled "Lovesick Blues," in fox-trot tempo. The firm is also releasing a Hawaiian fox-trot song "Honolulu," by George Fairman.

MILT HAGEN WITH CAINE

Milt Hagen is now connected with S. C. Caine, music publishing company, in charge of the advertising department, and also head of the "Purple Edition" department.

BROSSEAU WITH MITTENTHAL

Irving Brosseau, formerly connected with the Broadway Music Corp. is now with Joe. Mittenthal.

BURLESQUE

BASTABLE, COL. HOUSE FIRST TO CLOSE

FIRST TO END SEASON

The first house on the Columbia Circuit to close its season is the Bastable Theatre, Syracuse. This house will close Wednesday night (March 22nd), with Lew Talbot's "Harvest Time."

The business at the Bastable has been off nearly all season. Few shows on the Columbia Circuit have made any money there this season, so it has been decided by the officials of the Columbia Circuit to cancel the bookings of this house after the current week.

Syracuse is a three day stand splitting with the Colonial, Utica. The shows have been playing there the first three days of the week.

Commencing next week, the shows will jump from Rochester to Utica, and lay off three days in that city opening at the Colonial on Thursday, where the business is good and has been right along.

It is rumored that a few more houses on the circuit will close shortly, if business does not pick up soon, as well as several shows.

Owners of some of the shows have only been able to keep going by cutting performers' salaries from fifteen to twenty-five per cent in the last two months and it is said that those who have not cut, will be the first to close.

One show owner is quoted as saying, that he has been dropping on an average of two thousand dollars a week lately and another manager has been losing from five hundred to a thousand nearly every week this season and that only he had one winner all season.

PARTY FOR "FOLLIES" SHOW

NEWARK, N. J., March 6.—A theatre party of 1,500 members of the B. P. O. Elks No. 21 tendered the members of the "Follies of the Day" a theatre party at the Empire last Monday night, and a dinner at the club after the show. Each lady member of the company was presented with flowers. Tommy "Bozo" Snyder, Manager Charles Foreman and John Williams were given handsome leather grips.

BUSTER SANBORN CLOSES

Buster Sanborn, soubrette, who recently opened with the "Pell Mell," closed last Saturday night at the Gayety, Brooklyn. Miss Sanborn closed to make room for Mabel Lea, who opens this week. Miss Lea is the wife of Harry Strause's partner, owner of the "Pell Mell" company. Miss Lea is now with Charlie Robinson's "Parisian Flirts," which show closes next week in Hoboken.

WALSH IN STOCK

MINNEAPOLIS, Minn., March 16.—George T. Walsh, who closed with Irons and Clamage stock company at the Haymarket, Chicago, last Saturday night, has joined William Koenig's stock company at the Gayety, this city. He will open Monday.

RUTH OSBORNE CLOSING

Ruth Osborne, prima donna of Jimmy Cooper's "Beauty Review," has given in her notice to close with the show next week in Philadelphia.

LETTIE BOLLES WITH "REVIEW"

Lettie Bolles, ingenue soubrette, joined Henry Dixon's "Big Review" recently in Milwaukee. The show is at the Olympic this week.

SCORES IN COLLEGE PLAY

BOSTON, Mass., Mar. 16.—"The Learned Ladies," a play given by the students of Wellesley College at Pilgrim Hall, this city, was under the auspices of the Women's City Club of Boston, on Monday night.

Henrietta Cooper played the part of "Trissotin," a wit, and proved the hit of the evening. Others who appeared were Doris Dalton, Nora Cleveland, Barbara Bates, Katherine Brown, Lucille Barrett, Louise De Wolf and Alice Levy. Miss Cooper is the daughter of James E. Cooper, burlesque magnate, and Lucia Cooper, at one time a star in burlesque and vaudeville.

"FOLLY TOWN" AT NEWBURGH

James E. Cooper booked his "Folly Town" at Cohen's Theatre, Newburgh, for next week. That is the regular lay off week between Brooklyn and Baltimore, instead of letting the show lay off, Cooper booked it for a full week at the Newburgh house. The California Trio was compelled to cancel a week they booked in vaudeville when they were notified that the show would work.

ROSE'S STOCK OPENS

Joe Rose's stock company at the Hopkinson Theatre, over in the Brownsville section of Brooklyn, opened last Friday night. The programme states that Rose staged two parts. He called the first part "The Two Henpecks," the burlesque was called "Kill Me Quick Hospital." In the cast are Rose, Eddie Burk, Joe Cunningham, Ben Burtt, Kitty Garner, Rose Gordon, Emily Clark and Hattie Beall.

ITALIAN VAUDE. AT STAR

The Sunday concert policy at the Star and Gayety theatres, Brooklyn, is to be changed. Vaudeville, booked by Joe Shea, was discontinued last Sunday. Commencing last Sunday Italian high class vaudeville and pictures will be given on Sundays at these houses, under the direction of Clement Giglio.

STOCK FOR THE EMPIRE

Manager Marty Johnson, of the Empire, Hoboken, will play stock burlesque at the close of his regular American Circuit season. His last show will be Charlie Robinson's "Parisian Flirts." He will open the stock shows on April 3rd. Sam Morris will produce the shows.

CAR FOR JANE MAY

George Snyder, of "Cuddle Up," presented his wife, Jane May, of the same company, with a Chevrolet car last week, while the show played Miner's Bronx. They are using the car between their home in Freeport and the theatre each day.

MARY McPHERSON IN STOCK

Mary McPherson, soubrette, who recently closed with William S. Campbell's "Whirl of Girls" company, will open next week in stock at the Academy, Pittsburgh, for George Jaffe.

BIG RECEIPTS FOR "APPLEJACK"

The business drop in all the Broadway houses last week, affected the receipts of "Captain Applejack," but little. The show at the Cort playing to a $2.50 top got over $16,000 on the week.

LOTTE MANDELL MARRIES

Lottie Mandell of the "Flashlights of 1922," was married at Jackie Edison's Hotel, in Brooklyn, on March 11, to Charles Erickson, a non-professional.

WELCH WITH "CUDDLE UP"

Eddie Welch is now with "Cuddle Up." He joined the show in Paterson last week.

NEW CIRCUIT GETS NAT'L CHICAGO

TEN HOUSES ON CIRCUIT

The Burlesque Booking Office Circuit has added another house to its rapidly growing circuit. Commencing next week, the National Theatre, in Chicago will play the shows of that circuit. It will open with Billy Vail's "Victory Belles" next Sunday.

The National is on Halsted Street out in the Englewood district, and around the corner from the Englewood Theatre, which had been playing the shows of the American Circuit up to a few weeks ago.

With this house, it will make ten houses on that circuit, with one week lay off. One of the officials stated Monday morning, that he had received requests from house owners in Milwaukee, Kansas City, Chicago and Indianapolis to place their houses on the circuit, but nothing would be done this season, in these cities.

"Snappy Snaps" will open at the Avenue, Detroit, next week in place of the "Whirl of Gayety," with an entire new cast.

The route now runs on this circuit commencing with the Star, Brooklyn; the Gayety, Brooklyn; Bijou, Philadelphia; Peoples, Philadelphia; Gayety, Baltimore; Capitol, Washington, lay off week; Empire, Cleveland; Haymarket, Chicago; National, Chicago; Avenue, Detroit, back to the Star, Brooklyn.

Several more houses will be added to the circuit in the next few weeks, in the East, when the route will again be changed.

HARRY GREB IN SHOW

Harry Greb, who recently defeated Tom Gibbons for the light heavyweight championship of America, at Madison Square Garden, is doing an act this week at the Gayety, Pittsburgh, in the vaudeville part of the show. He will appear at the Empire, Toronto, next week. Greb was booked by the Columbia Amusement Company.

HERK DENIES RESIGNATION

I. H. Herk denied last Thursday the story printed to the effect that he was to resign as president of the American Burlesque Circuit in a few days. He as well as other officers are waiting until the bankruptcy proceedings are finished and a receiver is appointed for the circuit.

FLO MANNING'S FATHER DEAD

E. Manning, father of Flo Manning, of the "Some Show" Company, died at his home in Haverhill, Mass., on March 7th. Miss Manning left the show for her home to attend the funeral. Mr. Manning was a veteran of two wars.

BENNY HOWARD WITH SULLIVAN

Benny Howard opened Monday in Baltimore with Tom Sullivan's "Baby Bears." This will be the title of the "Monte Carlo Girls" for a week. Howard closed at the National Winter Garden last Thursday in order to join the "Baby Bears."

PATTI MOORE TO STAR

Patti Moore, of the "Step Lively Girls," will be starred next season with a new Broadway production, under the direction of Arthur Pearson.

CLOSING WITH "TWINKLE TOES"

Mack and Nelson, also Babe Burnette, will close with "Twinkle Toes" at the Gayety, Detroit, next week.

"STEP LIVELY GIRLS," NEW PIERSON SHOW SCORES BIG HIT

Arthur Pearson's "Step Lively Girls" at the Columbia this week is a show that the audience liked and applauded from time to time. Laughs come one after the other. It has pretty melodies, brisk dances and stands up with the best that has been at this house this season.

Fred Nice staged the dance numbers, and Eddie Dowling is responsible for the book and lyrics, but if he staged the book, he must have taken a number of the scenes from Billy Gilbert as there are some in the show that we have seen Gilbert do on the American Circuit with Sim Williams' "Girls from Joyland."

Gilbert is the featured comedian. This is his first appearance at the Columbia with a show, and they liked his style. He is a comedian in class one A. He is not using the same make-up he had on the other circuit; in fact he uses very little other than heavy black eyebrows.

This big, good natured fellow has given the Columbia Circuit a different style of comedy than others. He is constantly amusing and has individuality of his own, and he made a fine impression.

Gene Morgan is doing second comedy. He does not hit his stride until the second act, when he does black face. In this character he is certainly clever. His impersonation of the negro role is exceptionally fine. He is surely there with the humor. In the first part he works straight and does very well. He is a good talker and works nicely.

Pearson has the best cast of women we have seen this season at the Columbia in Evelyn Cunningham, Patti Moore and Florence Talbot.

Miss Cunningham, a most attractive young person, pretty in face and form, has many numbers and never failed to put them over. She captured her audience early in the show.

Miss Cunningham not alone knows how to get a number over, but dances and can read lines exceptionally well. She works nicely in the scenes and is an all-around clever girl. Her costumes are stunning.

Miss Moore, a mite of a girl, breezed right into favor. She is an exceedingly cute little brunette and a big success in her work. Miss Moore has a pleasing smile, which wins her many friends out front. She can put a number over and dances with grace and skill. She is vivacious and a hard worker. Her wardrobe is worn in good taste and is pleasing to the eye.

Extremely fresh and decidedly successful was Miss Talbot, a striking brunette who had no trouble in winning her audience Monday afternoon on her entrance. This talented young woman has a style of her own of delivering numbers that can't help but go over. She is an unusually charming young person of shapely form, and above all Miss Talbot possesses personality that extends far over the footlights; in fact we have not seen her equal in this respect at this house. Miss Talbot can read lines, which she does very distinctly, and she "feeds" well. In fact she is one of the best straight women we have in burlesque at present. Her dresses are beautiful.

Harry P. Kelly does several characters. He is both humorous and is an actor. Kelly has not been in burlesque for several years; his return is welcomed. He is a good straight man, and can also handle comedy like a veteran.

Chas. L. Kamper, who is new to us, is doing a "boob" comedy part and he puts it over. He has a fine idea of handling the role and does it well.

Jess Weiss, a clever dancing juvenile, has improved a great deal since last season. Weiss seems to have more confidence in himself and shows it when talking. He is a neat appearing chap and shows up well.

Pearson has a fine lot of good looking girls in his chorus, and they are not afraid to work. They are a lively bunch and display plenty of "pep" in the numbers. They are well costumed in dresses of gay colors and pretty effects.

The "arrest" scene in one proved a big comedy offering. Gilbert, Kelly, Morgan, Weiss and the Misses Talbot, Moore and Dare appeared in it. This scene was one continuous laugh.

In Miss Moore's "Toytown" number this young lady offered a dancing specialty that more than pleased. She injected a lot of acrobatic dancing in her specialty that is real clever.

Miss Cunningham scored with her singing specialty in front of a special drop. She offered three numbers, all of a different type, and put each one over in an excellent manner. Miss Cunningham has a classy act and as good a "single" as one could see anywhere. She has a beautiful wardrobe she uses in her specialty.

The "drinking machine" scene proved a dandy comedy bit. It was given by Morgan, Weiss, Miss Talbot—this young lady worked up a fine intoxication scene. Gilbert put over the punch trying to drink a half a dozen glasses of whiskey one after the other.

Wiss and Miss Moore in a tough eccentric dance were a success. They put this dance over excellently and deserved the applause that greeted the efforts.

Gilbert and Morgan worked up plenty of comedy in the "ghost" scene. None can do this scene as Gilbert, and he has a fine foil in Morgan. This scene was an uproar of laughter and one of the big comedy hits of the show.

"Step Lively Girls" is one of those shows that burlesque audiences like. Its a great comedy offering, a fine dancing show, and an excellent singing and musical entertainment. It has a great cast and lots of pretty girls. Its a show that should get the money for the owners.—SID.

DRAMATIC and MUSICAL

FIRST INSTALLMENT OF SHAW PLAY SEEN AT THE GARRICK

"Back to Methuselah," a philosophical phantasy in five parts, by G. Bernard Shaw. The first two parts presented by the Theatre Guild at the Garrick Theatre on February 27, 1922.

PART I.—IN THE BEGINNING.

Adam.....George Gaul
Eve.....Ernita Lascelles
The Voice of the Serpent,
Margaret Wycherly
Cain.....Dennis King

PART II.—THE GOSPEL OF THE BROTHERS BARNABAS.

Franklyn Barnabas.....Albert Bruning
Conrad Barnabas.....Moffatt Johnston
The Parlormaid.....Margaret Wycherly
Haslam.....Stanley Howlett
Savvy.....Eleanor Woodruff
Joyce Burge.....A. P. Kaye
Lubin.....Claude King

"Come to America? No, never," quoth George Bernard Shaw. And with the usual respect of America for those who despise their country, the Theatre Guild has reverently produced Shaw's latest—"Back To Methusclah"—which is just about as suited to the stage as Webster's Dictionary. The Theatre Guild has done notable things, and this thing, from the very impracticability and uselessness of it will undoubtedly be looked upon as one of them. England, with its clearer estimation of Shaw, must view us with amazement. Can't you hear those blase Londoners saying: "Ha! Those bally Americans?"

Shaw decided that "it was all wrong." Life, sez he, is too danged short. Guess I'll write a play about it, sez he. And he did.

Shaw will ever be pleasant reading. Some of his plays are even pleasant to see and hear. But not all of them. When Shaw wrote "Back to Methuselah" he never had any idea of its being produced on the stage. Such a thing is inconceivable. There is nothing to learn or to enjoy in this play. The only people who will be repaid for sitting through its three installments are those who live but to tell of their exploits. However,—

"In the Beginning," the first part, is divided into two scenes. The first shows the Garden of Eden, with the three characters, fairly well known by this time, of Adam, Eve and the Serpent. Adam is played, and played exceedingly well, by George Gaul. Eve, by Ernita Lascelles. The Serpent, represented visually by a lifeless carcass, is vocally taken care of by Margaret Wycherly. She is the Voice. And as the Voice she carries away the first honors. She is wonderful.

The second scene shows Adam, Eve and Cain, the latter played by Dennis King, one thousand years later. Cain has killed Abel, and he is very proud of his deed. In both scenes the usual Shaw stuff is unfolded. Of action there is none. Of scenic beauty, the work of Lee Simonson, there is plenty. Of endless talk, talk, talk,—those who have not read the play should be informed—there is too much.

The second part, "The Gospel of the Brothers Barnabas," is laid in the present, with the two chief characters depicting caricatures of Lloyd George and Asquith, thinly veiled under the names of Joyce-Burge and Lubin. Here Shaw unfolds his system for beating the game. All you have to do to live three hundred years, is to make up your mind that you will. Simple? Very.

Joyce-Burge, played by A. P. Kape, and Lubin, acted by Claude King, are the puppets by which Shaw makes known his supreme contempt for Lloyd George, Asquith, England, Europe, America, etc. There are lots of clever things said. And lots of dry, dull, drab talk.

The Theatre Guild has brought together, under one tent, a cast which is composed entirely of artists. They all do justice to their parts. It is hard to believe that mortal mind can memorize so many long speeches.

There have been presented two other installments, which will be reviewed in the next issue.

"FIRST FIFTY YEARS" PLAYED BY CAST OF TWO AT PRINCESS

"THE FIRST FIFTY YEARS," a play in seven scenes, by Henry Meyers. Produced at the Princess Theatre, Monday night, March 13.

CAST

Martin Wells.....Tom Power
Anne Wells.....Clare Eames

A story of fifty years of wedded life, played by a cast of two, is Henry Meyers new play at the Princess.

It is a dull and unhappy story of the life of a young couple who start out with the intention of loving each other until the end and to be ideally happy. The first few months are pleasant, but the young man, a clerk, with his small salary, cannot provide a servant, he is fault finding and the wife soon begins to tire of him.

She, in making her choice of a mate, refused a young man who, in despair, left the country and went to Australia. She remembers him and her reference to her mistake in her marriage choice widens the breach.

Disagreements between them continue, until on the fifth anniversary of the marriage, they thoroughly dislike each other, and on the tenth have reached the point where conversation between them has been entirely discontinued.

She is ready to leave him, and only the customs of the times, the early eighties, has prevented her from divorcing him. A sudden illness comes to him, and the wife then resumes conversation and tells him that with his recovery, she will leave.

He protests, and they agree to go on together, as strangers, but not enemies, as they have been in the past.

Fifty years roll by. They have grown old together and have after a fashion become, reconciled to each other. Love is unknown, and they flatter each other that if their life has been dull and drab, they have at least misled their friends and neighbors, who have believed them a happy couple.

Miss Eames and Mr. Powers do some exceptionally fine acting in the piece. One of the scenes, depicting one of the wedding anniversaries, played in pantomime by Miss Eames, was fine and her outburst of despair was in itself a fine bit of work. Despite the good acting of the pair, the piece drags and this, with its doleful story, makes a depressing play.

EQUITY BIDS IN SHOW

CHICAGO, March 20.—The production of "The Sweetheart Shop," which was attached last summer here by the Actors' Equity Association, was put up at auction by the Sheriff of Cook County last week and was bought in by Equity, no bids of any importance having been made by anyone. Equity's object in bidding on the property was in the hope of obtaining a better price for it later.

The members of "The Sweetheart Shop" company, which was under the management of Edgar MacGregor, were brought back to New York from Chicago by Equity at a cost of around $2,500. Including costs of litigation through which Equity's attachment was upheld by the courts, and storage costs, over $3,000 was expended.

Because of the trouble and small returns obtained in attaching show properties on members' claims, Equity will not, it is learned, resort to this in the future.

NEW KINCAID PLAY AT THE KLAW THEATRE IS CLEVER

"YOUR WOMAN AND MINE," a play in four acts by Cleves Kincaid. Produced at the Klaw Theatre on Monday night, February 27.

CAST

Thomson.....Fred Eckhard
Mrs. Ward.....Helen Gill
Governor Gilbert Moreland.Byron Beasley
Clem Prewitt.....Reginald Barlow
Sally Jackson.....Regina Wallace
Hon. Amos T. Glossup.Bertram Marburgh
Dawson.....George Stuart Christie
Abby Prewitt.....Minnie Dupree
Joe Harney.....Henry Mortimer
The Speaker of the House...Dan Pennell
Clerk of the House.....Royal C. Stout
Hon. Timothy McClosky,
James L. Kearney
Tom Graves.....Louis Fierce
Chester Graves.....Malcolm Duncan

The author of "Common Clay" has written another play, which might have been entitled "Common Melodrama," but which was billed as "Your Woman and Mine." The piece has all of the old time tricks warranted to "get" the audience. The somewhat out of date Governor and District Attorney are back in the job again, with a climax on the style of "Madame X" where one of the principal public servants turns out to be related to one of the culprits. In spots it is laid on entirely too thick and again, there are spots that are fairly good.

The story concerns, for one, Clem Prewitt, a member of the lower house of the State Legislature, who comes to ask of Governor Moreland clemency in favor of a defaulting county clerk. Prewitt is willing to barter his vote which evidently is a considerable "vote." The Governor made a fine speech denouncing Prewitt, calling him a crook, etc., and straightway made him an enemy. How Prewitt, to cover his own wife's share in the diversion of public funds, strikes back at the Governor, bringing the woman the state executive loves into the situation, and making of her a subject for the Governor's clemency, is most of the story that the author tells.

Incidentally the tale is involved with murder, embezzlement, legislative investigation, impeachment, graft and other political happenings.

Minnie Dupree was the distressed Abbie Prewitt, winding yarn, and plying skillful needles. Byron Beasley was the Governor, Reginald Barlow was Clem Prewitt and Bertram Marburgh was the Honorable Amos T. Glossup. Some of the parts were in capable hands, while others did not do so well; on the whole, however, the acting was on a higher level than the material.

ACTOR OWES $8,000 ALIMONY

Justice Tomkins reserved decision Monday in the action brought against Harry O. Andrews by his divorced wife Mrs. Edna Earl Andrews who claims that the actor is $8,000 in arrears in his alimony payments. Mr. Andrews who is in the cast of "The First Man," playing at the Neighborhood Playhouse, declared that he was not disturbed about the case in the least as he hasn't got the money to pay to his ex-wife from whom he was divorced in 1914.

The actor also said that work has been scarce of late and that he hoped the judge would realize that his wife has more money than he.

William H. Torpey, counsel for Mrs. Andrews, said that he has been vainly trying to serve Andrews in the contempt proceeding since 1916. His client, Mrs. Andrews, is leading woman in the Canadian National Stock Company of Winnipeg. Since her divorce in 1914, she has made her home in Yonkers.

OLD SHOWS IN PICTURES

Warner Brothers, producers of motion picture, have purchased the motion picture rights to several old melodramatic plays from Al. H. Woods, who produced them on the legitimate stage several years ago. Among those secured for the movies by the Warners are, "Broadway After Dark," "Nellie, the Beautiful Cloak Model," and "Bertha, the Sewing Machine Girl."

Sinclair Lewis' "Main Street" has also been secured by the Warner Brothers for motion pictures.

"THE HOTEL MOUSE" TUNEFUL AND BRIGHT MUSICAL COMEDY

"THE HOTEL MOUSE," a musical comedy in three acts, from the French of Gerbidon and Armont; book by Guy Bolton, lyrics by Clifford Grey, music by Armand Vecsey and Ivan Caryll. Produced at the Subert Theatre, Monday night, March 13.

CAST

Dolly.....Cynthea Perot
Burroughs.....Bassett Parker
Tiny.....Lois Wood
Bob Biddle.....Al Sexton
Lola.....Fay Marbe
Don Esteban.....Stewart Baird
Wally Gordon.....Taylor Holmes
Caesar.....Richard Temple
Mauricette.....Frances White
Detective.....Frank Green
Victor.....James Smith
Marquis de Santa Bella....Frank Green
Albert.....Elliott Taylor
Adele.....Cynthea Perot
Suzanne.....Violet Duval
Marie.....Edna Duval
Jeanne.....Marie Phillips
Iote.....Amy Frank

In "The Hotel Mouse," the Shuberts have at last found a suitable vehicle for the petite comedienne Frances White, with the result that the play is almost wholly Frances White, and she triumphs accordingly. Miss White is enabled to wear all of the clothes which makes her look cute, such as rompers, etc., and other juvenile dress. The opening night audience proved that she has a host of admirers, who have followed her career through vaudeville and plays in which she did not do so well.

Taylor Holmes, who plays opposite Miss White, in the role of Wally Gordon, sang several songs with her and did well as the leading masculine member of the cast. The plot concerns the efforts of an elderly Fagin, to make a dishonest living by training the "Hotel Mouse" to rob the hotel guests. She is caught trying to steal a priceless pearl by the owner who sympathizes with her and also decided to protect her. Later, when the detectives are on the hotel mouse's trail and is traced to the American owner of the sleuths, merely find that the wealthy American has a guest curled up, who has been taken suddenly ill at supper. This of course allows for a bedroom scene where Miss White breaks tradition and actually lets down her raven locks, and so she charmed her audience anew. Her moments of clowning around in kid fashion were captivating and when she sang with Taylor Holmes she was more than captivating.

Others in the cast did wonderfully well, Fay Marbe and others backing up the principals in faultless fashion. The musical numbers are pretty and at least two or three have hit possibilities.

The production is excellently staged, and everything presented in a manner that left the audience fully satisfied. The chorus was good-looking and graceful, and the staging was rich and in good taste.

TYRONE POWERS IN PICTURES

LOS ANGELES, Cal., March 20.—Tyrone Powers, well known artist of the speaking stage, is in this city. He is at present engaged in making several motion pictures at the Ince Studios.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Carl Randall—Miss Patricola—Riggs & Witchie—Joe Browning—Tom Smith & Co.—Gus Edwards' Song Revue.

Riverside—Unusual Duo—Edwin George—Sully & Houghton—Wilson Brothers—De Lyle Alda—McLaughlin & Evans—Mabel Ford Revue—Bert Fitzgibbon.

Colonial—Ben Beyer—Pearson, Newport & Pearson—Eddie Ross—Jack La Vier—Horace Goldin & Co.

Alhambra—Coradini's Animals—Brown & Weston—Diamond & Brennan—Bert Baker—Margaret Padula—Dooley & Sales—Leightner Sisters & Alexander.

Royal—Bolger Brothers—Lewis & Dody—Flashes—Hershel Henlere—Lew Dockstader.

Broadway—Springtime—Haig & Levere—Joseph K. Watson—Ruth Roye—Swor Bros.

Hamilton—Shannon & Busly—Jim & Betty Morgan—Belle Baker.

81st Street—Florence Walton & Co.—Billie Dale & Co.—Mabel Burke & Co.—Burns & Lynn—Lucille & Cockie—Reddington & Grant.

Coliseum (First Half)—Willie Solar—Burt & Rosedale—U. S. Jazz Band. (Second Half)—Lemaire, Hayes & Co.—Hilton & Norton—Watson Sisters.

Franklin (First Half)—El Cleve—Rice & Werner—Frank Gabby—Furman & Nash—Mosconi Bros. (Second Half)—Ulis & Lee—Maker & Redford—Miss Juliet—Glenn & Jenkins.

Fordham (First Half)—Beaumont Sisters—Frankie Heath. (Second Half)—Lawton—McFarlane & Palace—Burt & Rosedale—Courtney Sisters & Band.

Jefferson (First Half)—Maker & Redford—Courtney Sisters & Band—Hilton & Norton. (Second Half)—Mankin—Beaumont Sisters—Willie Solar—U. S. Jazz Band.

Regent (First Half)—Mullen & Francis—Glenn & Jenkins. (Second Half)—Ray Ferguson & Co.—Rice & Werner.

BROOKLYN

Orpheum—The Joannys—Lew & Paul Murdock—Mme. Beeson—Seed & Austin—Dolly Sisters—Mr. & Mrs. J. Barry—White Sisters—Niobe.

Bushwick—Josie Rooney Co.—Lidell & Gibbons—Claire Vincent—Franklyn & Charles—Healy & Cross—Sylvia Clark—Dolly Sisters.

Flatbush—Larimore & Hudson—Moore & Jane—Leavitt & Lockwood—Sewell Sisters—Walter C. Kelly.

Riviera (First Half)—Lawton—McFarlane & Palace—Lemaire, Hayes & Co.—Watson Sisters. (Second Half)—Frank Gabby—Lee Donnelly—Frankie Heath.

Far Rockaway (Second Half)—El Cleve—Leo Donnelly & Co.

BALTIMORE

Maryland—Meehan's Dogs—Jack Benny—Williams & Wolfus—Glenn & Jenkins—Wylie & Hartman—Morgan Dancers—Wells, Virginia & Wells—Jessie Reed—Robbins Family.

BOSTON

Keith's—Willie Hale—Dotson—Bob Anderson & Pony—Daisy Nellis—Norwood & Hall.

BUFFALO

Shea's—Julian Eltinge—Vokes & Don—Wm. & Joe Mandell—Swift & Kelly.

CINCINNATI

Keith's—Du For Boys—Harry Langdon Co.—Al Herman—Elsie & Paulsen—Arnaut Brothers.

CLEVELAND

Hippodrome—Royal Gascoynes—Flanagan & Morrison—Hampton & Blake—McConnell Sisters—Kane & Herman—Singer's Midgets.

105th St.—Wilbur & Adams—Rice & Elmer—Joe Towel—May Wirth Family—Pollard.

COLUMBUS

Keith's—Musical Hunters—McLellan & Carson—Belle & Eva—Gallagher & Shean—Juliette Deka—Henry & Moore.

DETROIT

Temple—Davis & Darnell—Willie Rolls—Ona Munson & Co.—Olsen & Johnson—Wm. Rock & Co.—Reck & Rector.

GRAND RAPIDS

Empress—Sherman & Rose—Edith Taliaferro Co.—Burns & Freda—Seven Bracks—Bobby Folsom—Harry Conley Co.

HAMILTON

Lyric—Sheldon, Thoms & Babbs—Roger Imhoff—Perrone & Oliver—Chas. Harrison & Co.

INDIANAPOLIS

Keith's—Snell & Vernon—Ben Welch—Ernest Ball—Bushman & Bayne—Connolly & Frances.

LOWELL

Keith's—Toto—Pierce & Goff—Anger & Packer—Adonis & Dog—Walsh & Edwards—Herbert & Dare—Rowland & Meehan.

LOUISVILLE

Mary Anderson—Harry Watson, Jr.—Billy Glason—Bob Albright.

MONTREAL

Princess—Bessie Clifford—Chick Sale—Frawley & Louise—Harry Carroll—Melnotte Duo.

PITTSBURGH

Davis—Larry Comer—The Stanleys—Blossom Seeley Co.—Wayne & Warren—Florence Nash Co.

PHILADELPHIA

Keith's—Wilson Aubry Three—Marcelle Fallet—Quixey Four—Elinore & Williams—Grant Mitchell—Donegan & Allen—D. D. H.—Bob & Tip—Cartmell & Harris.

PROVIDENCE

Keith's—Martin & Moore—Cahill & Romaine—Sandy—Harriet Marlotte—Gus Edwards' Revue.

PORTLAND

Keith's—Bailey & Cowen—Valda & Co.—B. & H. Skatelle—Cunningham & Bennett—Florence Brady—Val Harris & Co.

QUEBEC

Auditorium—Countess Verona—Mack & Lee—Weber Girls.

ROCHESTER

Temple—Four Casting Mellos—Vincent O'Donnell—Johnny Burke—Barbette—Foley & Leture—The Cansinos—Billy Miller & Co.

SYRACUSE

Keith's—Van Cello & Mary—Owen McGiveney—Patricola—Rome & Gaut.

TORONTO

Shea's—Wilfred Clark—Frank Brown—Rae Samuels—Leo Beers—Joe Cook—Alexander Bros. & Evelyn.

Hippodrome—Dewey & Rogers.

TOLEDO

Keith's—Dawson Girls—Lucas & Inez—Norton & Nicholson—Harry & Anna Seymour—Will Mahoney—Henry Santrey & Band.

WASHINGTON

Keith's—Elsa Ryan—Vaughn Comfort—Hedegus Sisters.

YOUNGSTOWN

Hippodrome—Herbert's Dogs—Two Stenards—George Yoemans—Follis Girls—Eddie Leonard Co.—Dancing McDonalds.

VERSATILE ENTERTAINERS
NOEL LESTER & CO.
Dir.—H. B. Marinelli Playing Keith's Houses

ORPHEUM CIRCUIT

CHICAGO

Palace—Whiting & Burt—Demarest & Collette—Roscoe Ails—Creole Fashion Plate—Jack Kennedy—Harry Holman—Claude Coleman—Harry L. Mason—Three Regals—Ed. E. Ford—Hughes Musical Duo—Lucas & Inez—Lane & Harper.

Majestic—Bessie Clayton—Nat Nazarro—Buck & B.—Richard Keane—Cliff Hararro—Eddie Buzzell—Zuhn & Dries—Dugan & Raymond—Rodero & Marconi—Joe Bennett—Flying Mayos.

State Lake—Dan Sherman's Circus—Lamy Bros.—Rockwell & Fox—Geo. MacFarlane—Frank Farron—Mary Haynes—Jack Hanley.

CALGARY

Orpheum—Alex. Patty—Bert Howard—Josephine Victor—Lynn & Smythe—Modern Cocktail—Silver, Duval & Kirby—Dainty Marie.

DES MOINES

Orpheum—Emerson & Baldwin—Lydia Barry—Margo Waldron—Lane & Byron—Al Wohlman—James C. Morton.

DENVER

Orpheum—Four Marx Bros.—Pedestrianism—Howard's Ponies—Keegan & O'Rourke—Ward Bros.—Leo Zarrell.

KANSAS CITY

Orpheum—Claudius & Scarlet—Doyle & Cavanaugh—Zelaya—Five Avalons—Valeska Suratt—La Pilarica Trio—Innis Bros.

Main Street—Clifford Wayne—Buddy Walton—Jack George—Billy Arlington.

LOS ANGELES

Hill Street—Three Haley Sisters—Young America—Schriner & Fitzsimmons—Patricola & Delroy—Redford & Winchester—Weston's Models.

Orpheum—Storm—Nash & O'Donnell—Ruby Norton—Daniels & Walters—Robt. Emmet Keane—La Bernicia.

LINCOLN

Orpheum—Vera Gordon—Llydell & Macy—Ben Bernie—Adams & Barnett—Nathane Bros.—Higgins & Braun.

MILWAUKEE

Palace—Clark & Bergman—Bob Hall—Bessie Remple—Morris & Campbell—Ford & Goodrich—Alexander Melford Trio.

Majestic—Howard & Clark—Kellam & Odare—Jed Dooley—Lillian Shaw—Claude Golden—McKay & Ardine—Carleton & Ballew—Neal Abel—Juggling Nelsons.

MINNEAPOLIS

Orpheum—Rasso—Roberts & Clark—Moore & Jayne—Helen Keller—Jas. C. Morton—Fred Lindsay.

Hennepino—Ruth Howell Duo—Cook & Rosener—Sternard's Midget—Mel Klee—Amaranth Sisters.

MEMPHIS

Orpheum—Fritzie Scheff—Al. & Fanny Stedman—Profiteering—Worden Bros.—Sylvia Loyal.

NEW ORLEANS

Orpheum—Toney & Norman—Highlowbrow—Bernard & Garry—Jordan Girls—Emma Carus—Leedom & Gardner—Sensational Deckers.

OAKLAND

Orpheum—Hal Skelly—Taylor, Howard & Them—Pinto & Boyle—Raymond & Wilbert—Oliver & Olp—Lois Bennett.

OMAHA

Orpheum—Garcinetti Bros.—Flanders & Walter—Wm. Gaxton—Emerson & Baldwin—Cameron Sisters—Harry Delf—Taxie.

PORTLAND

Orpheum—Van & Corbett—McCormack & Wallace—Berk & Sawn—Sealo—Chabot & Tortoni—Princess Que Quon Tai—Block & Dunlop.

SAN FRANCISCO

Orpheum—Adelaide & Hughes—Van Hoven—Duttons—Mehlinger & Meyer—Ray & Emma Dean—Four Ortons—Mrs. Sidney Drew.

ST. PAUL

Orpheum—Raymond & Schram—Eddie Foy—Muldoon, Franklin & Rose—Mason & Shaw.

SIOUX CITY

Orpheum—Beatrice Sweeney—Fisk & Lloyd—Sallie Fisher—Blanche Sherwood—Janis & Chaplow—Davie Schooler—Jimmy Savo.

ST. LOUIS

Orpheum—Lee Children—Aileen Stanley—Moss & Frye—Pressler & Klaiss—Tarzan—Bobby Pender—Dooley & Storey—Michon Bros.

Rialto—Frank Dobson—Kramer & Boyle—Sharrocks—Cecil Gray—Bowers, Walters & Crocker.

SACRAMENTO AND FRESNO

Orpheum—Davis & Pelle—Pat Rooney—Kinzo—Harry Kahne—Ann Gray—Crawford & Broderick Bill.

SEATTLE

Orpheum—Wm. Seabury—Laura Pierpont—Sandy Shaw—Rita Gould—Morris Animals—Espe & Dutton—Rinaldo Bros.

SAN FRANCISCO

Golden Gate—Peggy Parker—Jas. Cullen—Bostock's Riding School—Lang & Vernon—Genevieve & Walter—Princeton & Watson.

WINNIPEG

Orpheum—Humphrey Dancers—Mr. & Mrs. A. Rogers—Fenton & Fields—Jimmy Lucas—Sandy Shaw—Travelers & Douglas—Norris' Animals—Rinaldo Bros.

SHUBERT VAUDEVILLE

NEW YORK CITY

Wintergarden—Nan Halperin—"Chuckles"—Belle Story—Ray Hughes & Pam—Jovedah de Rajah—Rubini & Rosa—J. J. Jones—Conchita Piquer.

BROOKLYN

Crescent—Sally Irene & Mary—Rigoletto Bros.—Eddie Dowling—Ciccolini—Ernest Evans & Girls—Frank Stafford & Co.—Beck & Stone—General Pisano—Bob Nelson.

BOSTON

Majestic—Alice Lloyd—Fred Santley & Co.—Jack Merlin—Three Chums—Frank Jerome—Horton & La Triska—Georgia O'Ramey—White & Puck.

SPRINGFIELD, MASS.

Court Square—Chas. Purcell—Brendel & Bert—Kajiyama—Aleen Bronson—Everest's Monks—Jack Strouse—Arthur Terry—Seymour & Jeanette.

NEWARK

Rialto—W. E. Ritchie & Co.—Forde & Rice—The Pickfords—Fred Allen—Ernestine Myers & Co.—Adele Oswald—Arthur Barat—Dickinson & Deagon.

PHILADELPHIA

Chestnut St. Opera House—Adele Rowland—Robins—Horlick & Sarampa—Joe Fanton Co.—Ben Linn—Taflan & Newell—Matthews & Ayres—Maxie & George—Bobby Higgins & Co.

WASHINGTON

Belasco—Pins & Needles—Rome & Cullen—Anna Codee.

CINCINNATI

Shubert—Jimmy Hussey—"The Promenaders"—Buddy Doyle—Alf. Latell—Ethel Davis—O'Hanlon & Zambounis—Burns & Foran—Apollo Trio—Florence Rayfield—Rath Bros.

CLEVELAND

Ohio—Georgie Price—Mason & Keeler—Peggy Marsh—The Gaudsmiths—Marie Lo—Armstrong & Jones—Regal & Moore—Llora Hoffman—Chas. McGoods & Co.

CHICAGO

Apollo—"Spangles"—Desert Demons—Klein Bros.—McConnell & Simpson—Carl McCullough—Jean Bodini—Ormonde Sisters.

DETROIT

Opera House—"Midnight Rounders."

F. F. PROCTORS

Week of Mar. 20-25

NEW YORK CITY

Fifth Ave. (First Half)—Ruth Roye—Flo & Ollie Walters—Seven Honey Boys—Jos. K. Watson—May Lawlor Co.—Marion Murray Co.—Lloyd Garrett Co. (Second Half)—Henodee Troupe—Morris & Shaw.

125th St. (First Half)—Three Renards—Great Leon—Burns & Lynn—Valentine Vox—Mabel Burke Co.—Eerk & Betty. (Second Half)—Soli's Band—Sylvester & Vance—Hawthorne & Cook—Arnold & Fiorence.

58th St. (First Half)—Murphy & Lang—Malia & Bart—Jungle Jazz—Wm. & Mary Rogers—Lyndell Laurel Co.—Martell & West—Eliz Brice. (Second Half)—Billy Bouncer's Circus—Carlo De Angelo Co.—Heartley & Jee—Kavanaugh & Everett—Frank Mullane—Joe Laurie, Jr.

23d St. (First Half)—Harry B. Lester—Rolland Kelly Co.—Soli's Band—Flo & Ollie Walters—Sylvester & Vance—Studies D'Art—Tracy, Palmer & Tracy. (Second Half)—Rudell & Dunegan—Bronson & Edwards—Francis Arms—Adler & Dunbar.

ALBANY

(First Half)—Pierce & Goff—The Leightons—Maxwell Five—Bob Albright—Arnold & Weston—Gregory Troupe. (Second Half)—Reckless & Arley—Burke & Durkin—Angel & Fuller—Bothwell, Browne Co.

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BRYANT 1543

ELIZABETH

(First Half)—Ruby Royce—Maxfield & Golson—Tango Shoes—Dixie Four—Raymond & Mason. (Second Half)—Jason & Harrigan—Mumford & Stanley—Loney Haskell.

MT. VERNON

(First Half)—Fritz Lichor Co.—Whitfield & Ireland—Bronson & Edwards—Ethel Hopkins—Paul Specht's Band—Jojo & Harrison. (Second Half)—LaDora & Beckman—Clare Vincent Co.—Burns & Lynn—Mabel Burke Co.

NEWARK

(First Half)—Clemons Belling Co.—Anderson & Burt—Harry Fox—Morton & Glass—Misses Dennis. (Second Half)—Whitfield & Ireland—Seven Honey Boys—Vadlond Gygi.

SCHENECTADY

(First Half)—Dave & Dore—Burns & Torrence—Fisher & Hurst—Gordon & Rica—Spencer & Williams—Pianoville. (Second Half)—Ryan & Ryan—Shawkey, Roth & Witt—Geo. Yeomans—Fillis Family.

TROY

(First Half)—Reckless & Arley—Boyle & Bennett—Burke & Durkin—Angel & Fuller—Bothwell, Browne Co. (Second Half)—Pierce & Goff—The Leightons—Bob Albright—Spencer & Williams—Maxwell Five.

YONKERS

(First Half)—Billy Bouncer's Circus—Claire & Vincent Co.—Devoe & Hosford—Lowe, Feeley & Stella—Hartley & Jee—Merino & Martin. (Second Half)—Jungle Jazz—Gillen & Mulcahey—Lydell Laure Co.—Jester & Haynes.

B. F. KEITH'S Vaud.

Week of Mar. 20-25

ALLENTOWN

(First Half)—Raymond & Geneva—Dixie Hamilton—Hall, Ermine & Brice—Howard & Sadler—Sawing a Woman. (Second Half)—Harry Lavere Sisters—Arthur & Morton Havel—Chas. Keating Co.—Milt Collins—Arabian Nightmare.

AMSTERDAM

(First Half)—Maureen Englin—Pearls of Pekin—Shawkey, Roth & Witt—Fillis Family. (Second Half)—Dave & Dore—Burns & Lorraine—Gordon & Riva—Fisher & Hurst—Pianoville.

BROCKTON

(First Half)—The McBanns—Willie Smith—Robinson & Pierce—Rose & Moon. (Second Half)—Camilla's Birds—Moratti & Harris—Charles & Irwin—Stars Record.

BANGOR

Revolving Collins—Van & Tyson—Leffingwell & Wallace—Millard & Marlin—Shelly & Fletcher—Chandon Trio.

BINGHAMTON

(First Half)—Peake's Entertainers—Hinkle & Mae—Century Girls—Four Entertainers—Walsh & Austin—Fay & Ross. (Second Half)—Vera Sabina Co.—Finn & Sawyer—Howard & Hofman—John Elliott Co.—Kaufman & Lilian.

BROWNSVILLE

(Last Half)—Dolly's Pets—Jones & Crumley—Tom & Dolly Ward—Donna Darling & Boys.

CAMBRIDGE

(First Half)—Anger & Packer. (Second Half)—McBanns.

CLARKSBURG

(First Half)—Bowman & Gibson—Ketch & Wilma—Mack & Stanton—Tom Brown's Melodyland. (Second Half)—Samaroff & Sonia—Newell & Most—Sargent & Marvin—Annabelle.

CHESTER

(First Half)—Williams & Taylor—Brennan & Winnie—Bobby Randall—Ed Lee, Wrothe & Martin. (Second Half)—Three Lordens—Sidney Landfield—Handers & Millis—Anna Chandler.

BOSTON

Howard (First Half)—Casting Campbells—Barrett & Cuneen. (Second Half)—Corradini's Animals—Choy Ling Foo.

Beston—Dancing Kennedys—Jeanne LaCross—**Telephone Tangle**—Donovan & Lee—Ceven Troupe.

Scolley Square—Portia Sisters—Jim Doherty—Bobby Bernard Co.—Crane, May & Crane—Corinne Tilton Revue.

Washington Street—Stagpoole & Spier—Texas Comedy Four—Harry Beresford Co.—Ned Norworth—Charles Ahearn.

DANBURY

Elly & Co.—Fadden Trio—Melodious Six—Valentine Vox—At the Party.

ELMIRA

(First Half)—Brent Hayes—Grace Leonard—Murray Leslie Co.—Fitch's Minstrels—Vera Sabina Co. (Second Half)—Wardell & Lacoste—Himkle & Mae—Conkley & Dunlevy—Century Girls.

(Continued on page 25.)

A NEW BIG TIME ACT
CEDRIC LINDSAY & MASON HAZEL
PLAYING KEITH CIRCUIT

L. J. K. HEIL says
No need for long argument or discussion. I claim that the new MADISON'S BUDGET No. 18 is by far the best BUDGET Mr. Madison has ever published and I will refund your dollar if you find it otherwise. It contains a profuse assortment of gilt-edge monologues, double acts, both for 2 males and male and female; parodies, 200 single gags, some great minstrel first-parts with finale, a one-act comedy "tab" for 9 people, a sketch for 4 people and many other comedy, et ceteras. Remember ONE DOLLAR brings MADISON'S BUDGET No. 18 to any address the world over. Send orders to L. J. K. HEIL, 1052 Third Avenue, New York.

WALTER NEWMAN
IN PROFITEERING, WRITTEN BY WALTER NEWMAN
BY ACTUAL COUNT 97 BIG LAUGHS IN 16 MINUTES
B. F. KEITH'S WORLD'S BEST VAUDEVILLE Direction—W. S. HENNESSY

DRAMATIC AND MUSICAL

"TRUTH ABOUT BLAYDS," NEW MILNE PLAY, AT THE BOOTH

"THE TRUTH ABOUT BLAYDS," a play in three acts by A. A. Milne, presented at the Booth Theatre by Winthrop Ames on Tuesday night, March 14, 1922.

Oliver Blayds .....O. P. Heggie
Isobel .....Alexandra Carlisle
Marion Blayds-Conway .....Vane Featherstone
William Blayds-Conway .....Ferdinand Gottschalk
Oliver Blayds-Conway .....Leslie Howard
Septima Blayds-Conway .....Frieda Inescort
A. L. Royce .....Gilbert Emery
Parsons .....Mary Gayley

A. A. Milne, the young English dramatist who is rapidly drawing up to the position held by Barrie, Barker, Arnold and other British writers, has added another feather to his cap, and this one of a different hue, in "The Truth About Blayds." We have seen and enjoyed his wonderfully light and whimsical plays, "Mr. Pim Passes By," "The Dover Road" and "The Great Broxopp," but in neither of these three has Milne been so serious as in his new play. While the play which Winthrop Ames has acquired over the heads of other anxious bidders is a good one, it must be said that Milne is more enjoyable in the plays which introduced him to America.

The first act of "The Truth About Blayds" is the best of the three. The death of the main character occurs between the first and second acts, and the second and third acts lose some measure of interest on that account. O. P. Heggie, who plays the role of Blayds, the poet of four score and ten years about whom the truth is told, is the actor unfortunately killed off in the first act. He is too splendid a performer not to be missed the rest of the duration of the play.

Alexandra Carlisle, who plays the leading feminine role, that of the spinster daughter of Blayds, gives an unusually fine portrayal of a difficult role.

The play opens with the celebration of the ninetieth birthday of Blayds, England's greatest living poet. He is congratulated by younger writers for his wonderful work. Surrounded by his children and grandchildren, whom he has made subservient to his will and desires, Blayds receives the adulations seated in a wheel chair.

The second act takes place after Blayds' death, and the descendants of the poet are shocked by the announcement of the spinster daughter, who has given up her desire for love and marriage to care for him, that her father confessed to her on his death bed that all the wonderful poems which have been published under his name were stolen from another. They had been written by a comrade-poet of Blayd's younger days, since dead. The children, stunned by the news, hysterically look for reasons to which they can ascribe this, unable to believe it, nor willing to. Finally, they find Blayds' will, which shows them a way out by which they can keep their positions as the descendants of the Great Blayds, at the sacrifice of their honesty.

The cast is an unusually good one. Among the sterling actors are Vane Featherstone, Gilbert Emery, Leslie Howard and Ferdinand Gottschalk.

"THE HAIRY APE," O'NEIL PLAY, IS DULL AND TIRESOME

"THE HAIRY APE," a play in eight scenes by Eugene O'Neil. Produced on Wednesday night, March 8, at the Provincetown Theatre.

CAST.

Robert Smith .....Louis Wolheim
Paddy .....Henry O'Neill
Long .....Harold West
Mildred Douglas .....Mary Blair
Her Aunt .....Eleanor Hutchison
Second Engineer .....Jack Gude
A Guard .....Harry Gottlieb
A Secretary .....Harold McGee

The prolific Eugene G. O'Neil has written another play which, like most of his offerings, may be classed an interesting, impressive, and in need of editing here and there as far as the dialogue is concerned. Like "Anna Chrystie" and "Emperor Jones," the characterization is distinct, and if the actor or actress upon whose shoulders the burden is placed is equal to the task, then the play is something more than a mere character study. In the case of "The Hairy Ape," Louis Wolheim bears the burden well, and gave the allegory some excuse for being produced.

Mr. Wolheim is in the role of "The Hairy Ape," known to his fellow stokers as "Yank Smith." He is shown in the first scene lording it over his colleagues in the firemen's forecastle. Booze and foul language or the equivalent of strong words are always near at hand. He is perfectly satisfied with himself and is quite sure that he and his great strength are solely responsible for the big ship making her way across the sea.

As usual, he is getting along fine when, on one of her expeditionary-like trips, the daughter of a big steel president passes through the ship's engineroom and comes upon the almost apparition appearance of the great coal shoveler at work. She is taken aback at the big hairy man and insults him by calling him a filthy beast. He is prevented by his fellow-workers from immediately taking revenge on the girl. After the ship reaches port he embarks on a hunt for the girl so that he may harm her in some way.

A subsequent scene shows him on Fifth Avenue on Sunday, and he is arrested for interfering with a woman who is intent on worship. The scene is interesting for one thing—the way the passing characters are drawn. He is sent to the Island, where he comes in contact with I. W. W. and he decides that that organization will serve his purpose of revenge on the girl whom he is seeking. Later the I. W. W. will have none of him and he finally finds himself at the Zoo in front of a cage making friends with a gorilla. He embraces him in brotherly fashion and wants to know where he goes from there.

The cast does well of "The Hairy Ape" and, despite the dingy little stage, the play is well staged and shows signs of being done by competent hands.

"The Hairy Ape" is neither the best of O'Neil's work nor the worst. As we said before it is interesting to those who like O'Neil's work.

NEW ACTS

THE JOANNYS

Theatre—*Riverside.*
Style—*Shadowgraphy.*
Time—*Eleven minutes.*
Setting—*In "full."*

The Joannys are a talented and unusual team, presenting a novelty done in a diverting manner.

A large six sided sheet in a gilt frame was let down from the flies, and Mr. Joanny using his hands instead of the usual stereotyped figures enacted the movements of humans, animals, and birds. With the exception of the last, a two-act sketch, in which he was assisted by the woman, he showed French soldiers with true regard for the features, the profiles, the hats, and even the tongues which waggled continually. This, preceding monkeys, swans, cats, dogs, alligators, and other animals, caused many laughs. But one figure, that of an old negro minister in a pulpit which was continually falling down, caused not a little hilarity. The figures were well done, and true to life, seemingly silhouettes, except that they moved and seemed to speak silently.

The last feature of the offering, a two-act sketch, showing a man evidently much interested in a young woman and who later meets her, immediately kissing her after a little trouble with his and her nose, both of which got in the way while the couple were demonstrating the art of osculation, proved to be uproarious. The laughter did not stop until the Joannys had been off the stage for several seconds. The act, which is one of the cleverest we have witnessed, proved a hit in the opening spot of a somewhat difficult bill.

There is no reason why this team, which is foreign, should not do extraordinarily well opening or closing any one of the big time bills. The act is unusual, original and clever, deviating from the ordinary run of novelties that are at the moment crammed into many of the big bills. Both performers have an unusual mode of working and get their work across without any semblance of hard labor. In fact, they appeared to be having a good time doing it, even when the audience did not respond. D. S. B.

MACK AND BRANTLEY

Theatre—*125th Street.*
Style—*Skating.*
Time—*Ten minutes.*
Setting—*Special.*

A rather pretty special setting in full stage, and also a mat is used by the man and woman, who open the act with a good double routine of roller skating. A single series of spins by the man follows and gives the woman time to make a change of wardrobe, and she comes back and does some Russian dancing on the skates, doing it in good style. Another single hit by the man shows some novel tricks, and the team close with a fast whirlwind dance on the skates that is put over to advantage. The act is neatly costumed, and well routined. It is a good opening or closing act for any bill. S. H. M.

THE HALKINGS

Theatre—*Regent.*
Style—*Novelty.*
Time—*Six minutes.*
Setting—*In "two."*

Where the name, "The Halkings," came from we can only guess. There was only one person, visible, that had anything to do with the act, and he took the bow for the performance.

A large box, with a screen similar to the picture screen, was used, and was illuminated from the rear by white and red lights. The action of the act all took place on the screen of this box.

The scene opened, showing a silhouette of a camp on the banks of a river, with the ducks flying over, and moose walking around in the water. After a short interval two hunters, in a canoe, appeared, and fired their guns at the ducks and moose, killing them all, after which, they rowed away. There followed several more instances like the first, but the two features of the act were the silhouettes of famous characters on the comic supplement of the Sunday papers; and a naval battle between two war ships. This battle was fought within sight of the "Statue of Liberty," and was realistic. In the end, after the turrets of one ship, a foreign one, were blown away, it sank in the muddy waters of the East River, and the scene was closed.

A novelty act, to be sure, but one which is rather doubtful for the big time. It might do in the opening spot.

D. S. B.

BOB FERNS & CO.

Theatre—*City.*
Style—*Sketch.*
Time—*Nineteen minutes.*
Setting—*Special.*

The plot of the act, which is played by three people, who are, straight man, ingenue, and blackface comedian, has to do with the leasing of an apartment. The negro is the leasing agent, and both man and woman, who try to get the apartment, are subjected to a cheap mode of graft. The coon gives the apartment to the one who will bid the most bonus money. It is finally let to the man, who promises a bonus of $60.

The young man, however, falls in love, at first sight, with the ingenue, and they go out to find their respective mother and father. When it is discovered that the father of the boy knows the girl's mother, they decide to take the apartment, not for two, but for four.

During the interim, when the young people were off stage, the comedian sang a popular number which was done in a fair manner.

The young people are eventually married by the coon, who appears as a minister. The act is a good flash act for the "pop" houses. D. S. B.

Wanted High Class Principal Comedians
PRIMA DONNAS, Soubrettes and Ingenues.
WRITE AT ONCE.
ROBERT E. DEADY, Trocadero Theatre, Philadelphia, Pa.

STELLA MAYHEW
The Cheeriest Comedienne
Exclusive Material by
PAUL GERARD SMITH and BILLIE TAYLOR

EQUITY AND DE COURVILLE AGAIN

PHILADELPHIA, March 20.—The Chorus Equity Branch of the Actors' Equity Association and its avowed enemy, Albert De Courville, English producer of the almost all-English show "Pins and Needles," which opened here last week as a unit in Shubert Vaudeville, figuratively came to blows here last week over the question of salary in lieu of two weeks' notice demanded by an Equity chorus girl, Dora Cowen, who had been discharged after playing only two days. Through Arthur Hess, a local attorney, the matter was more or less amicably settled on Saturday, De Courville's manager, Dave Lewis, paying Miss Cowen the two weeks' salary, thus avoiding the attachment threatened by Equity.

Miss Cowen, who is an Equity member, stated that she was engaged in New York the Saturday before, when "Pins and Needles" closed at the Shubert Theatre there, not knowing that the company was not all-Equity. She was engaged as a dancer, but was put in the chorus when the show reached Philadelphia. She worked on Monday and Tuesday and was then dismissed, only receiving pay for those two days. Immediately with abiding faith in the efficiency of Equity, she wired the Chorus Equity branch in New York, and was ordered to stay in Philly until the matter was settled.

Some other trouble also developed in Philadelphia last week for "Pins and Needles," when an attachment was placed on the box-office receipts for salary claimed by several other chorus people, these being non-Equity. It seems, according to information received, that several chorus girls refused to go on for the Saturday night performance at the Shubert Theatre in New York the week before, when their salaries were not paid after the afternoon show, as was usual. The salaries are not supposed to be paid until after the Saturday night show, but previously payment had been made after the matinee. Some Equity girls of whom there are about six in the 'Pins and Needles" chorus, took a chance and went on for the night show, and were rewarded with their weekly pay envelopes, but the girls who refused to go on were not paid at all that night. These girls are the ones who placed the attachment on "Pins and Needles" early in the week in Philadelphia, according to report.

JAMES MADISON'S WEEKLY SERVICE No. 6

is now ready and contains the following **brand-new** and **absolutely original** comedy material:—A monologue, "Such Is Life"; a routine for two males, "Jack-Astronomy"; a dialogue for male and female, "City Girl and Country Rube"; a burlesque song title, and a sure-fire parody on "When Francis Dances with Me."

WOWS!!!

"I look forward to your SERVICE each week and find it a great help. I have used several gags in it and they proved wows."—JIMMIE COOPER of Al. G. Fields Minstrels.

AS YOU TRAVEL

around the circle, if you want to know more about JAMES MADISON'S WEEKLY SERVICE, ask Leon Errol, Frank Tinney, Eugene and Willie Howard, Clark and McCullough, Fred Allen, Harry Mayo, Roy Clair, Dugan and Raymond, Roy Harrah, Billy Glason, Joe Laurie, Jr., Jock McKay and Terry and Lambert. They are all subscribers and will put you wise.

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JAMES MADISON

1493 Broadway New York

Why, yes certainly, I write all kinds of acts to order.

DECLARES SHE SUPPORTS HUSBAND

In the City Court last week Irene Bordoni, wife of E. Ray Goetz, song writer, testified that for some time past she has been the main support of the family and the household. She further stated that her husband owes her the sum of $35,000.

This testimony of Miss Bordoni, which is corroborative of that given by Goetz, was in connection with the judgment for $1,900 obtained by Jack Welsh, the stage manager of "Hitchy Koo," against Raymond Hitchcock and Goetz, who owned the production. Hitchcock paid $1,000 of the amount due, and Welsh is trying to collect the remaining $900, due from Goetz. Supplementary proceedings brought Goetz and Miss Bordoni to court.

In his testimony Goetz stated that he had not worked for some time and that, in the interval, his wife had defrayed the household expenses.

Miss Bordoni substantiated this testimany and elaborated on it. She said she paid the rent of the apartment, amounting to $248 per month; that she paid two servants $100 a month each, and that her table amounted to $100 per week.

Further, she stated that Goetz had no money, that he has not held a job in over a year, and that he owed her $35,000. When asked about her husband's interest in "The French Doll," in which she appeared, and which was advertised as "E. Ray Goetz presents Irene Bordoni," the star said that he had no interest in the production, but had merely aided her in the casting of the show, and in making a contract.

COMMITTEE CALLS ON MAYOR

A sub-committee of the Committee Opposed to Political Censorship, which has sponsored the voluntary jury system plan of censoring the New York stage, called upon Mayor Hylan and License Commissioner Gilchrist last week, both of whom went on record as being in favor of the plan. Details of the actual manner in which the plan will be worked out will be made known in the near future.

Although the voluntary censorship plan met with a severe rebuff last week when Lee Shubert, A. H. Woods and Morris Gest declared their opposition to it, members of the Actors' Equity Association, the Authors' League, the Society of American Dramatists and the Better Public Shows Movement, all of whom are sponsoring its adoption by the theatrical profession by the city authorities, stated that they were confident of the ultimate success of the plan. Frank Gillmore, executive secretary of Equity and one of the active workers in the movement, declared last week that it was his belief that when the plan is fully explained to the managers objecting to it they will change their minds.

WANTS IMMIGRANT BAR

Lillian Russell, returned to the United States last Friday on the S. S. Aquitania after a two months' stay in Europe where she made a special study of the question of immigration, which she considers to be one of the most serious problems facing America. Data obtained from American Ambassadors and Consuls, she said will be used in a report she will submit to the Secretary of Labor. Miss Russell is of the opinion that a suspension of immigration is necessary to protect American cities and towns against an influx of Europe's undesirables.

Miss Russell was accompanied by her husband, Alexander P. Moore, publisher of the Pittsburgh Leader, and went to the Ritz-Carlton where she again said that a five year immigration holiday was imperative. "Most of those who come to America," declared Miss Russell, "are undesirables in their own country."

BROWN HANDLING FIGHTERS

Chamberlain Brown, theatrical agent, located in the Cecilia building, on 45th street, east of Broadway, is, in connection with his agency, booking and managing prize-fighters.

The names of three of these battlers have been mentioned. They are, Mike McCabe, light-weight; William Pfieffer, light-weight, and Jimmy Cancro, New York State champion welterweight.

PRESIDENT WILSON WAS RIGHT

When he made his famous speech about

"Making the World Safe for Democracy"

The last time we ran one of these ads we were heading for the Court House to try to make the Shuberts make good for breaking our contract (you know the clause in their contract where it says something about working for 20 out of 24 weeks?) All it meant to the Shuberts was 11 out of 24 weeks. The other 9 weeks they ran out on us.

Did We Quit or Whine? No.

We took them to Court even though a lot of our friends who were in the same boat as we were, tried to prevail upon us that it was useless to fight the Shuberts.

The case came up for trial in the City Court on March 16th before Judge Callahan and even though our own agent testified against us, when the case was finished Judge Callahan decided right off the bat, without the case going to the Jury, that we had the right to play the Hespe Theatre, Jersey City, when we did and that the Shuberts had broken their contract when they discharged us, and he instructed the jury to give us a verdict.

What Have the Shuberts Got to Say Now?

It looks as though the Shuberts will have to pay us for our unexpected vacation.

Thanks to our many friends in the profession who have encouraged us in our fight, and here is hoping they never get a worse break than we got, even though we had to go into court to get what was coming to us.

Cheer up fellow actors, now that we have proven that a contract is something more than a "Scrap of paper" (with apologies to the Ex-Kaiser Bill), and must be lived up to by all parties concerned.

Yours, Heading Away From the Court House With the Bacon,

DAVE VINE

AND

LUELLA TEMPLE

FREDERICK E. GOLDSMITH is our Attorney.

It's three O' clock in the morn - ing We've danced the whole night thru
THIS YEAR'S BIG WALTZ HIT IS
"You can't go wrong with any 'Feist' song"
"Three O'Clock in the Morning"
That Entrancing Melody You Hear Everywhere
HEAR IT NOW

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SINGING AND DANCING SPECIALTY
JUVENILE AND INGENUE SOUBRETTE

HUGHIE and PHOEBE

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SUGAR PLUMS
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HAZEL DOUGLASS

SIM WILLIAMS GIRLS FROM JOYLAND

PRODUCER OF TABLOID, MUSICAL COMEDY OR BURLESQUE

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WITH GIRLS FROM JOYLAND
ACADEMY, FALL RIVER
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Featured Singing Comedian—Garden Frolics—At Liberty Next Season—En Route Columbia Circuit

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RECORD BREAKING SOUBRETTE—Second Successful Season with Jack Reid's Record Breakers

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NELLE NELSON

SINGING AND DANCING SOUBRETTE — SIM WILLIAMS GIRLS FROM JOYLAND

PAULINE RUSSELL

INGENUE — BABY BEARS

LEE HICKMAN

TRAMP COMEDIAN — "MILE-A-MINUTE" GIRLS, PEOPLE'S, PHILADELPHIA

JOSIE WEST

Direction LOU REDELSHEIMER—SECOND SEASON WITH JACK REID'S RECORD BREAKERS

EASTON
(First Half)—Harry Lavale & Sisters—Arthur & M. Havel—Chas. Keating Co.—Milt Collins—Arabian Nightmare. (Second Half)—Raymond & Geneva—Dixie Hamilton—Hall, Ermine & Brice—Howard & Sadler—"Sawing a Woman in Two."

FALL RIVER
(First Half)—Camilla's Birds—Conlin & Glass—Lew Cooper—Murray Kissen Co. (Second Half)—Victoria Goodwin—Billy Kelly Co.—Harry Mayo—Welch, Mealy & Montrose.

GLOVERSVILLE
(Last Half)—Weber Girls (3)—Gilbert & Arnette—Walsh & Austin—Gregory Troupe.

GREENSBURG
(First Half)—Dolly's Pets—Wild & Hill—Tom & Doll Ward—Lillian Conry Bro. (Second Half)—Archie & Gerti Falls—Mack & Stanton.

HAVERHILL
(First Half)—Grant & Wallace—Herman Berrens — Stars' Record — Roland & Meehan — Techow's Cats. (Second Half)—Mykoff & Vanity—Fargo & White—Holmes & Levere—Dave Roth—McDonald Trio.

HARRISBURG
(First Half)—Geo. & Ray Perry—Worth Wayton Four—Barroness De Hollub—Polly Moran—Six Pelfords. (Second Half)—Dewitt, Burns & Torrence—Clifton & DeRex—Chapman & Ring—Willie Solar—U. S. Jazz Band.

HAZELTON
(First Half) — Homer Romaine — Maxon & Gwynne—Frosini—High Lights of 1922. (Second Half)—Geo. & R. Perry—Jim & Flo Bogard—Tommy Allen Co.

JOHNSTOWN-PITTSBURG
Warren & Cole—Jack Marley—Berrick & Hart Bohn & Bohn.

JERSEY CITY
(First Half)—Kay Hamlin—Francis Arms—Mullen & Francis—Lestor & Taylor—Shireen—Mr. & Mrs. Dave Clark. (Second Half)—Wm. Hallen—Three Berlo Girls—Three Renards—Flo & Ollie Walters.

KINGSTON
(First Half)—Talbot & Meyers—Melody Six—Barry & Layton—Claire & Atwood. (Second Half)—Campbell & Ray—Lightelle & Coffman—Miss Cupid—Edna Perin.

LAWRENCE
(First Half)—Van & Tyson—Florence Brady—The Little Cottage—Fargo & White—Chandon Trio. (Second Half)—Techow's Cats—Herman Berrens—Fred Bowers Co.—Robinson & Pierce—Roy & Arthur.

LYNN
(First Half)—LaGrohs—Jarrow—Bert Fitzgibbons—Marry Me. (Second Half)—Rose & Moon—Anger & Packer—Roland & Meehan—Little Cottage.

LANCASTER
(First Half)—Maxime & Bobby—Wolford & Burgard — Vernon — Overseas' Revue. (Second Half)—Beagy & Clauss—Lynn & Bailey—Bobby Randall—High Lights of 1922.

MANCHESTER
(First Half)—Adonis Co.—Anthony & Cooper—Holmes & Levere—Kernan Cripps Co.—Val Harris Co.—Springtime Classic.

HENDERSONS
(First Half)—Potter & Hartwell—Green & LaFell—Lewis & Dody—Wm. Ebbs—Billy Kelly Co. (Second Half)—Clay & Robinson—Elizabeth Brice Co.—Swor Bros.

MORRISTOWN
Mankin—Lynn & Lockwood—Wm. & Mary Rogers—Janet of France.

ITHACA
(Last Half)—Brent Hayes—Grace Leonard—Three Falcons—Four Entertainers—Reynolds Trio.

MIDDLETOWN, N. Y.
(First Half)—Campbell & Ray—Miss Cupid—Edna Perin—Lightelle & Coffman—At the Cafe.

MCKEESPORT
(Last Half)—Kennedy & Wynne—Anna Francis—Leona Hall Review—Wild & Hill—Ross & Mayne.

MONTREAL
Cunningham & Bennett—Downey & Claridge—Conroy & Yates—Dewey & Rogers—Mack & Lee—Nolan Leary Co.

NEW BEDFORD
Legrohs — Willie Smith — Bert Fitzgibbons — Marry Me.

NEWPORT
(First Half)—Victoria Goodwin—Fred Bowers' Revue—Harry Mayo—Welch, Mealy & Montrose. (Second Half)—Haskell & Donovan—Conlin & Glass—Lew Cooper—Murray Kissen Co.

NORWICH
(First Half)—Up for Air—Reed & Selma—Mumford & Stanley—Melodious Six—Harvey DeVora Trio. (Second Half)—Prince Sherji—Tabor & Green—Hall & Shapiro—Deno Sisters—Thibault & Cody.

NEW BRITAIN
(First Half)—Ray LeFrance—Fein & Tennyson—Alf. Grant—B. A. Rolfe Co. (Second Half)—Scanlon & Nelson—Clayton & Griffith—Margaret Marle—Seven Little Sweethearts.

ABSOLUTELY
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For The Boudoir
STEIN'S MAKE-UP
Booklet Upon Request
STEIN COSMETIC CO.
430 BROOME ST.
NEW YORK
GUARANTEED

VAUDEVILLE BILLS

(Continued from page 21)

NEW LONDON
(First Half)—Sankus & Sylvers—Tabor & Green—Deno Sisters—Thibault & Cody—Hall & Shapiro—Seven Little Sweethearts. (Second Half)—Ray LaFrance—Keller & Waters—B. A. Rolfe Co.

OLEAN
(First Half)—Archie Onri—Howard & Hofman—Kaufman & Lillian—Dr. Harmon. (Second Half)—Murray Leslie—Hunniford—Dr. Harmon.

PASSAIC
(First Half)—Tuscano Bros.—Bennett & Lee—Nancy Boyer Co.—Lynn & Lockwood—At the Party. (Second Half)—Will Morris—Leighton & Duball—Wm. O'Clare Girls—Conn & Alberts—Clemons Belling Co.

PITTSFIELD
(First Half)—Jack Reddy—Arthur Astill Co.—Claude & M. Cleveland—Elly & Co. (Second Half)—Maureen Englin—Harvey DeVera Trio—Bud & Jessie Gray.

PITTSBURG
Geo. Newton—Fenwick Girls—Chas. Martin—Barnes Porter—Holly & Lee—Walter Baker.

PORTCHESTER
(First Half)—Gray Sisters—Roy Ferguson Co.—Fred Sumner Co.—Fay & Butler—Hope Sisters. (Second Half)—Margaret Padula—Wilson Bros.—Build Your Own Home.

PATERSON
(First Half)—A. & L. Bell—Breen Family—Victoria—O'Neal & Goffey. (Second Half)—Walsh & Bently—Princess Nai Tai Tai—Tommy Martell Co.—Nancy Boyer Co.—Weber & Elliott.

PHILADELPHIA, PA.
Wm. Penn (First Half)—Three Lordens—Sidney Landfield—Beban & Mack—Handers & Milliss—Anna Chandler. (Second Half)—Brennan & Winnie—Williams & Taylor—Lee & Martin—Polly Moran—Six American Belfords.
Girard (First Half)—Oriental Duo—Lynn & Bailey—Jim & Flo Bogard. (Second Half)—Vernon—Melofuns.
Keystone—Gardner's Maniacs—Schwartz & Clifford—Walter Fishter Co.—Dolly Kay—Powder Puff & Turban.

PITTSBURG-JOHNSTOWN
Adeline Dwey—Nola St. Claire Co.—Roatini & Barretti—Gertrude Barnes—Cliff Jordon.

READING
(First Half)—McArton & Marrone—Laura Ordway—Chapman & Ring—Willie Solar—U. S. Jazz Band. (Second Half)—Joe Allen—Jewell & Raymond—Miller & Anthony—Thornton & Voyer—J. C. Mack Co.

SARATOGA
(Last Half)—Peggy Breman Bro.—Claude & M. Cleveland—Arthur Astill Co.

SHAMOKIN
(Last Half)—James Valdare—Autumn Trio—Daswon Sisters Co.—Manning & Lee—Harry Meehan.

SUNBURY
(First Half)—James Valdare—Wardells & LaCoste—Coakley & Dunlevy—Tommy Allen Co. (Second Half)—Homer Romaine—Overseas' Revue—Paramount—Auckland & Mae.

STAMFORD
(Second Half)—Reddington & Grant—Mathews & Blekeney—Margaret Merle—Build Your Own Home. (Second Half)—Sankus & Sylvers—Griffith & Dobson—Billy Shone—Hope Sisters.

SHENANDOAH
(First Half)—School Days. (Second Half)—School Days.

SYRACUSE
(First Half)—Watson's Dogs—Monroe & May—Murray & Garish—Oliver & Nerrett—Spirit of Mardi Gras. (Second Half)—Porter & Hartwell—Jack Reddy—Theo. & Dandies—Arnold & Weston—Spirit of Mardi Gras.

TORONTO
Elm City Four—Cook, Mortimer & Harvey—Visser Co.—Chas. Seamon—Thank You, Doctor.

UTICA
(First Half)—Ryan & Ryan—Case & Mayne—Laurel Lee Co.—Geo. Yeomans—Three Falcons. (Second Half)—Boyle & Bennett—Murray & Gerrish—McGrath & Deeds.

WEST HOBOKEN
(First Half)—Mankin—Coffman & Caroll—Janet of France—The Melofuns. (Second Half)—Frosini—Green & LaFell—John B. Hymer—Wm. Ebbs—Fifer Bros. & Girls.

WHEELING
(First Half)—Samaroff & Sonia—Kennedy & Wynne—Newell & Most—Sargent & Marvin—Annabelle—Jean & Valjean. (Second Half)—Bowman & Gibson—Arthur Finn Co.—Knapp & Cornella—Tom Brown's Melodyland.

WILMINGTON
(First Half)—Murdock & Kennedy—Venetian Five—Helen Primrose—Walsh & Bentley—Coogan & Casey—Dewitt, Burns & Torrence. (Second Half)—Grindell & Esther—Bren Family.

WOONSOCKET
(First Half)—Bud & Jessie Gray—Aerial Mitchels. (Second Half)—Adams & Thompson Girls.

YORK
(First Half)—Joe Allen—Jewell & Raymond—Miller & Anthony—Thornton & Hoyer—J. C. Mack Co. (Second Half)—McCarton & Marrock—Laura Ordway—Worth Wayton Four—Princess Rajah.

PRINCESS WINONA
continuing her enormous success
EMPIRE, GLASGOW, SCOTLAND
America's Representative Indian Act.

POLI CIRCUIT

BRIDGEPORT
Poli's (First Half)—Morak Sisters—Bob Willis—Lillian Walker—McCool & Rarick—Shadowland. (Second Half)—Baggert & Sheldon—Gardner & Bailey—Howard & Ross—Shaw & Lee—Mabel Ford Revue.
Plaza (First Half)—Daly Mack & Daly—Harmon & Harmon—Ray & Davis—J. J. Clifford. (Second Half)—Leddy & Leddy—Officer Hyman—Knowles & White—Melodyland.

HARTFORD
Capital (First Half)—Three Lees—Foster & Joyce—Frank Lalor Co.—Pierce & Ryan—Byron & Haig—Penita Grandos Co. (Second Half)—Daly & Mack & Daly—Walter Kaufman—Lilian Walker Co.—Bob Murphy Co.—Stolen Kisses—Shadowland.

NEW HAVEN
Palace (First Half)—Greenlee & Dayton—Howard & Ross—Emilie Lea Co.—Belle Montrose—Flashes Revue. (Second Half)—Morak Sisters—Keane & Williams—McCook & Rarick—Anatol Friedland Co.
Bijou (First Half)—Perez & Marguerite—Officer Hyman—Caesar Rivoli—Knowles & Hurst—Melodyland. (Second Half)—Dave Barnie Co.—Harriet Marlotte—Ray & Davis—J. J. Clifford.

SPRINGFIELD
Palace (First Half)—Bert & Hazel Skatelle—Stolen Kisses—Rucker & Winifred—Klown Revue. (Second Half)—Maker & Redford—Belle Montrose—Emilie Lea—Six Hassens.

SCRANTON
Poli's (First Half)—Mack & LaRue—Waiman & Berry—Hans Roberts Co.—Not Yet, Marie. (Second Half)—Selbini & Royer—Davis & Walker—Hans Robert Co.—Not Yet, Marie.

WORCESTER
Poli's (First Half)—Prince Sherji—Faber & McGowan—Bob Murphy—Anatol Friedland. (Second Half)—Bert & Hazel Skatelle—Foster & Joyce — Frank Lawlor—Rucker & Winifred—Klown Revue.
Plaza (First Half)—Leddy & Leddy—Dave Bernie—Keane & Williams—Gardner & Bailey—Wyatt Scotch. (Second Half)—Perez & Marguerite—Ziska & King.

WATERBURY
Palace (First Half)—Bagert & Sheldon—Walter Kaufman—Maker & Redford—Shaw & Lee—Mabel Ford Revue. (Second Half)—Three Lees—Pierce & Ryan — Caesar Rivoli — Bob Wills—Flashes Revue.

WILKES-BARRE
Poli's (First Half)—Selbini & Royer—Davis & Walker—Roth Children—Fields & Fink—Leo Edward Co. (Second Half)—Mack & Le Rue—Warman & Berry—Hans Robert Co.—Not Yet, Marie.

LOEW CIRCUIT

NEW YORK CITY
State (First Half)—Kane, Morey & Moore—Jack & Bobby Brewster—Lind & Treat—Miller, Packer & Selz—White, Black & Useless—Friend & Downing—In Argentina. (Second Half)—Hubert, Dyer & Co.—Barrett & O'Neill—Dora Hilton & Co.—Marks & Wilson—Fred Gray & Co.—In Argentina.
American (First Half)—Cooper & Lane—Hubert, Dyer & Co.—Dave Bernie—Songwriter's Festival—Casson Bros.—Kibel & Kane—De Pierro Trio. (Second Half)—Lambert—Teddy & Leddy—Gordon & Gates—Step Lively—Goetz & Duffy—Wardell & Doncourt—Frank Terry.
National (First Half)—Flying Henrys—Fein & Tennyson—Monte & Lyons—Amoros & Jeanette. (Second Half)—Uyeda Japs—Miller, Packer & Selz—Barnes & Worsley—Honeymoon Inn.
Orpheum (First Half)—Goetz & Duffy—Bigelow & Clinton—Wardell & Doncourt—Chas. Murray—Three Kanasawa Boys. (Second Half)—Kane, Morey & Moore—Cooper & Lacey—Dorothy Burton & Co.—Chas. Murray—White, Black & Useless.
Greeley Square (First Half)—Uyeda Japs—Ole & West—Jean Boydell—Honeymoon Inn—Olive Bayes—Phina & Co. (Second Half)—De Pierre Trio—Casson Bros.—Curry & Graham—Will Stanton & Co.—Hank, Brown & Co.—Ara Sisters.
Delancey Street (First Half)—Leddy & Leddy—Gilbert & Brady—Tedland Daisy Lane—Mabel Taliaferro & Co.—Harry White—Ara Sisters. (Second Half)—Earle & Matthews—McKenna & Fitzpatrick—Reed & Blake—Phina & Co.—Cornell, Leona & Zippy.
Lincoln Square (First Half)—Fletcher & Pasquale—Howard & Brown—Zeck & Randolph—Al. Shayne—Norman Bros. & Jeanette. (Second Half)—Flying Henrys—Jean Boydell—Broken Mirror—Dobbs & Watkins—Speedy Bits.
Victoria (First Half)—Cornell, Leona & Zippy—Curry & Graham—Middleton & Spellmayer—Gordon & Gates—Speedy Bits. (Second Half)—Anita Diaz Monks—Jack & Bobby Brewster—Zeck & Randolph—Dave Bernie—Downing & Lee Revue.

BROOKLYN
Fulton (First Half)—The Big Three—Wm. Weston & Co.—Hank, Brown & Co. (Second Half)—Norman Bros. & Jeanette—Howard & Brown—Connors & Boyne—Al Shayne.
Metropolitan (First Half)—Lind Bros.—Dora Hilton & Co.—Wm. Stanton & Co.—Dobbs & Watkins. (Second Half)—La Fleur & Portia—Harry White—Mabel Taliaferro & Co.—Amoros & Jeanette—Speer & Parsons.
Gates (First Half)—La Fleur & Portia—Reed & Blake—Frank Terry—Step Lively. (Second Half)—Three Kanazawa Boys—Mabel Whitman & Co.—Wm. Weston & Co.—Bigelow & Clinton.
Avenue B (First Half)—Brown's Dogs—Barker & Dunn—Junior Dollies. (Second Half)—Kennedy & Nelson—Harvey, Lewis & Grace—Junior Dollies.
Palace (First Half)—Smith & Inman—Weber, Beach & Magee—Monkey Hippodrome. (Second Half)—Little Pippifax—Barker & Dunn—Bob Ferns & Co.
Warwick (First Half)—Musical Rowellys—Cardo & Noll—Litle Pippifax. (Second Half)—Kawana Duo—Ted & Daisy Lane—Weber, Beach & Magee—Monkey Hippodrome.
Holyoke (First Half)—Leach La Quinlan Trio—Hughie Clark—Harry Mason & Co.—Demarest & Williams—Beatrice Morrell Sext. (Second Half)—Three Belmonts—Du Tiel & Covey—Anthony & Arnold.

BALTIMORE
Jas. & Bessie Aitken—Carleton & Tate—Roberts & Boyne—Senator Murphy—Hazel Green & Boys.

BOSTON
(First Half)—Milo & Blum—O'Connor & Clifford—Henry Frey—Nevins & Gordon—Luckey & Harris—Bits of Song and Dance. (Second Half)—Ziegler Duo—Andy & Louise Barlow—Herman & Briscoe—Mary's Day Out—Roy La Pearl—Jack Collins & Co.

TORONTO
Hill & Quinnell—Arthur & Lydia Wilson—Paul & Georgia Hall—Crescent Comedy Four—Dancing Whirl.

PROVIDENCE
(First Half)—Ziegler Duo—Andy & Louise Barlow—Herman & Briscoe—Mary's Day Out—Roy La Pearl—Jack Collins & Co. (Second Half)—Milo & Blum—O'Connor & Clifford—Henry Frey—Nevins & Gordon—Luckey & Harris—Bits of Song and Dance.

MONTREAL
Joe & Clara Nathan—Cortez & Ryan—Rawles & Van Kauffman—Salle & Robles—Molera Revue.

WINDSOR
(First Half)—Bentley, Banks & Gay—Jim Reynolds—Snappy Bits. (Second Half)—Forrest & Church—Jim Reynolds—Snappy Bits.

SPRINGFIELD
(First Half)—Three Belmonts—Du Tiel & Covey—Anthony & Arnold. (Second Half)—Leach La Quinlan Trio—Hughie Clark—Harry Mason & Co.—Demarest & Williams—Beatrice Morrell Sextette.

LONDON
(First Half)—Forrest & Church—Shea & Carroll—Conroy & O'Donnell. (Second Half)—Bentley, Banks & Gay—Jim Reynolds—Snappy Bits.

OTTAWA
Aronty Bros.—Mills & Smith—Josie Flynn & Co.—Marston & Manley—La Sova & Gilmore.

BUFFALO
Summer's Duo—Robinson McCabe Trio—Bayes & Fields—Lester Bernard & Co.—Dancing Surprise.

WASHINGTON
Will & Blondy—Brown & Elaine—Marie Russell & Co.—L. Wolfe Gilbert & Co.—Ethel Gilmore Ballet.

NEWARK
Flying Howards—Harvey De Vora Trio—Lillian & Anna Roth—Morris & Shaw—Phil. Adams & Co.

HOBOKEN
(First Half)—De Armond, Adams & Co.—Great Howard—Clayton & Lennie—Dance Evolution. (Second Half)—Musical Rowellys—Gilbert & Brody—Walter Percival & Co.—Four Balliotts.

RACHMAN BACK FROM EUROPE

Samuel Rachman of the Famous Players- Lasky Corporation and vice-president of the Hamilton Theatrical Corporation, arrived from Europe last Friday on the S. S. *Aquitania*. The Hamilton Theatrical Corporation supplied the two pictures running on Broadway now, "Loves of Pharaoh" and "Mistress of the World," which is running five weeks with a five reel picture each week. Mr. Rachman expects to return to Europe shortly.

Chody and Dot Jennings
Rhyme with Little Reason

Bobby Jarvis & Co.
With EDNA JARVIS
In "MAN WANTED"

French Chappie and American Girl
AMOROS & JANET
"MON CHAPEAU"

FLETCHER AND PASQUALE
WE DON'T STOP SHOWS

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SINGING, TALKING RUBE SKIT
Written by WM. SISTO — ALL LAUGHS—The Italian Statesmen

VARA CLAYTON
DAINTY EQUILIBRIST — Direction—FITZPATRICK & O'DONNELL

LOVE & SKANKS
COLORED ENTERTAINERS SUPREME — Direction FITZPATRICK & O'DONNELL

FLYING HOWARDS
Working Loew's Circuit — Dir. Abe Feinberg — THE ORIGINATORS OF ONE HEEL SWING

ATTENTION, VAUDEVILLE ACTS
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New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps
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IN "A PHONIE EPISODE"
Representative—DAVID R. SABLOSKY

FLORENCE B. YORK
WITH SEVEN VIRGINIA BELLES — LOEW CIRCUIT — Dir. LEW CANTOR

ROSE TAYLOR
GIRLIE AND HER CYCLONES — Direction—PHIL. TAYLOR

ADMITTEDLY the GREATEST VOICE in the HISTORY of the HIPPODROME PRODUCTIONS
Arthur Geary
A POSITIVE ATTRACTION FOR VAUDEVILLE—BOOKED SOLID

ROBERT CARBONE
Assisted by ALTINA MASON and FERRARO. Surprise Singing and Comedy Act.
Booked Solid—Loew Circuit — ABE I. FEINBERG

Wanda Ludlow and W. B. Fredericks
A FARCICAL COMEDY—"RROM 515" — BY LORIN HOWARD

Personality and Songs — HERMAN **ULIS & CLARK** MINERVA — Direction AL GROSSMAN

LAURIE ORDWAY & CO.
IN VAUDEVILLE — IRENE FISHER at the Piano

ATTEMPTS SUICIDE IN THEATRE

Last Friday, in Keeney's Theatre, Livingston street and Hanover place, Brooklyn, a young woman, Rose Klein, of No. 120 2nd avenue, Brooklyn, attempted suicide at the matinee in this house, by taking part of the contents of a bottle of chloroform liniment.

Mrs. Mary Aberle, matron, heard groans emanating from the women's room on the second floor of the theatre, and found Miss Klein in a serious condition. She called Patrolman Frank Rocklein, of the Butler street Station House, who had the girl removed to the Cumberland street Hospital. After spending the night in the ward there she was pronounced fit to leave the hospital for her home.

VICTORIA NEARS COMPLETION

ALTOONA, Pa., March 20.—The new Victoria Theatre, now under construction at this city, is rapidly nearing completion, and will open in the near future. The Victoria will be devoted to motion pictures.

SHOWS FOR NEWS ASSOCIATION

Through the courtesy of E. F. Albee and others, many well known vaudeville artists entertained the members of the New York City News Association last Saturday night at the S. S. Flotilla, where the newspaper men held their annual dinner.

Among the acts that appeared were: Grace Nelson and company, Mlle. Maria Sampson, Ja Da Trio, Jimmy Shear, Charles Hart, Victor record artist; Priness Nai Tai Tai, Alexander Carr, Ernestine Myers and Company, and Harry Crawford of the Pat Casey office.

SOBOL BOOKING CORTLAND

Eli Sobol, the booking agent, with offices in the Strand Theatre Building, is again booking the Cortlandt theatre, North Bergen, N. J. Since the house opened Sobol had been booking it until two weeks ago when Jack Linder started to book the theatre. After booking it for one week, the manager of the house turned the house back to Sobol.

MARTHA RUSSELL & CO.
"THY NEIGHBOR'S WIFE"
ALWAYS WORKING — DIRECTION ARTHUR HORWITZ

JIM JOE HERB
REILLY, FEENEY & REILLY
Loew Tour — Dir. SAM BAERWITZ

CHESTER B. HOFFMAN
AND MARIE H. HUGHES — Rep.—Hitchcock & Vidoe

BOGGS AND SWOR
A NEW COMBINATION

HIGHTOWER and JONES
Two Great Eccentric and Buck and Wing Dancers. Not the Best, But Bar None

SINGER SISTERS
SINGING, DANCING, PIANO, COMEDY — Direction PHIL BUSH

BELLIS DUO
IN THEIR NEAT AERIAL ACT

ELVA LLOYD
In "A LITTLE OF THIS AND THAT"

DAVIS TRIO
SCENERY BY NOVELTY SCENIC STUDIO

The Sunshine Boys With a Dark Cloud

PLAYING KEITH'S SOUTHERN CIRCUIT

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Gayety, Omaha, 20-25; Gayety, Kansas City, 27-April 1.
Ale Reynolds Revue—Lyceum, Columbus, 20-25; Star, Cleveland, 27-April 1.
Billy Watson Show—Gayety, Buffalo, 20-25; Gayety, Rochester, 27-April 1.
Big Jamboree—Empire, Albany, 20-25; Gayety, Boston, 27-April 1.
Bits of Broadway—Casino, Boston, 20-25; Columbia, New York, 27-April 1.
Bon Ton Girls—Columbia, Chicago, 20-25; open 27-April 1; Gayety, Omaha, 3-8.
Big Wonder Show—Cayety, St. Louis, 20-25; Park, Indianapolis, 27-April 1.
Bowery Burlesquers—Cayety, Pittsburg, 20-25; Lyceum, Columbus, 27-April 1.
Cuddle Up—Majestic, Jersey City, 20-25; Empire, Providence, 27-April 1.
Dave Marion Show—Gayety, Boston, 20-25; Lyric, Bridgeport, 27-April 1.
Frank Finney Revue—Gayety, Rochester, 20-25; Bastable, Syracuse, 27-29; Colonial, Utica, 30-April 1.
Flashlights of 1922—Empire, Newark, 20-25; Casino, Philadelphia, 27-April 1.
Follies of the Day—Casino, Philadelphia, 20-25; Hurtig & Semon's, New York, 27-April 1.
Folly Town—Casino, Brooklyn, 20-25; open 27-April 1; Palace, Baltimore, 3-8.
Greenwich Village Revue—Gayety, Detroit, 20-25; Gayety, Toronto, Ont., 27-April 1.
Garden of Frolics—Palace, Baltimore, 20-25; Gayety, Washington, 27-April 1.
Golden Crooks—Gayety, Montreal, 20-25; Gayety, Buffalo, 27-April 1.
Girls de Looks—Gayety, Washington, 20-25; Gayety, Pittsburgh, 27-April 1.
Harvest Time—Bastable, Syracuse, 20-22; Colonial, Utica, 23-25; Empire, Albany, 27-April 1.
Hello 1922—Lyric, Dayton, 20-25; Olympic, Cincinnati, 27-April 1.
Jingle-Jingle—Park, Indianapolis, 20-25; Star and Garter, Chicago, 27-April 1.
Jack Singer's Big Show—Orpheum, Peterson, 20-25; Majestic, Jersey City, 27-April 1.
Knick-Knacks—Lyric, Bridgeport, Conn., 20-25; Hyperion, New Haven, 27-April 1.
Keep Smiling—Empire, Toledo, 20-25; Lyric, Dayton, 27-April 1.
Lew Kelly Show—Empire, Brooklyn, 20-25; Empire, Newark, 27-April 1.
Mollie Williams Show—Hypereon, New Haven, 20-25; Miner's Bronx, New York, 27-April 1.
Maids of America—Hurtig & Seamons, New York, 20-25; Empire, Brooklyn, 27-April 1.
Peek-a-Boo—Gayety, Kansas City, 20-25; Gayety, St. Louis, 27-April 1.
Rose Sydell's London Belles—Gayety, Toronto, 20-25; Gayety, Montreal, Can., 27-April 1.
Step Lively Girls—Columbia, New York, 20-25; Casino, Brooklyn, 27-April 1.
Sam Howe's New Show—Miner's Bronx, New York, 20-25; Orpheum, Paterson, 27-April 1.
Sporting Widows—open 20-25; Palace, Baltimore, 27-April 1.
Sugar Plums—Olympic, Cincinnati, 20-25; Columbia, Chicago, 27-April 1.
Twinkle Toes—Star and Garter, Chicago, 20-25; Gayety, Detroit, 27-April 1.
Town Scandals—Star, Cleveland, 20-25; Empire, Toledo, 27-April 1.
Tit-for-Tat—Open 20-24; Gayety, Omaha, 25-31.
World of Frolics—Empire, Providence, 20-25; Casino, Boston, 27-April 1.

AMERICAN CIRCUIT

Broadway Scandals—Howard, Boston, 20-25.
Dixon's Big Review—Olympic, New York, 20-25.
Follies of New York—Majestic, Scranton, 20-25.
Girls from Joyland—Academy, Fall River, 23-25.
Jazz Babies—Lyric, Newark, 23-25.
Lena Daly and Her Kandy Kids—Majestic, Wilkesbarre, 20-25.
Pacemakers—Empire, Hoboken, 20-25.
Parisian Flirts—Open.
Record Breakers—Rome, N. Y., 22; Oswego, 23; Elmira, N. Y., 24-25.
Some Show—Plaza, Springfield, Mass, 23-25.
Social Follies—Allentown, Pa., 20; Easton, 21; Reading, 22; Long Branch, N. J., 23; Trenton, 25.

BURLESQUE BOOKING CIRCUIT

All Jazz Revue—Star, Brooklyn, 20-25; Gayety, Brooklyn, 27-April 1.
Beauty Review—Gayety, Brooklyn, 20-25; Bijou, Philadelphia, 27-April 1.
Baby Bears—Gayety, Baltimore, 20-25; Capitol, Washington, 27-April 1.
Lid Lifters—Star, Brooklyn, 27-April 1.
Mile-a-Minute Girls—People's, Philadelphia, 20-25; Gayety, Baltimore, 27 April 1.
Mischief Makers—Open 20-25; Empire, Cleveland, 27-April 1.
Miss New York, Jr.—Empire, Cleveland, 20-25; Haymarket, Chicago, 27-April 1.
Pell-Mell—Bijou, Philadelphia, 20-25; People's, Philadelphia, 27-April 1.
Ting-a-Ling—Capitol, Washington, 20-25; Open 27-April 1.
Victory Belles—Haymarket, Chicago, 20-25; Avenue, Detroit, 27-April 1.
Whirl of Gayety—Avenue, Detroit, 20-25.

CHILE RANCH OPENING

Budd's Chile Ranch, located at No. 238 West 46th street opens Wednesday of this week. Teddy Simonds, former burlesque show owner and manager, and Frank "Budd" Williamson are the proprietors. Budd is an expert in making Mexican chile, and takes care of this end of it at the "Ranch."

FRIARS' NIGHT AT COLUMBIA

Friars' Night at the Columbia Theatre will be held on Monday, next, when several hundred members of the organization will attend a performance of "Bits O'Broadway," in honor of Arthur A. Pearson, the producer and a member of the Friars.

"MAIDS OF AMERICA" IN NEWBURGH

The "Maids of America" will follow "Folly Town" in Newburgh, where the show will play Cohen's Theatre, instead of laying off between Brooklyn and Baltimore, the week after next.

FINBERG WITH JOHNSON SHOW

Harry Finberg, former agent of Mike Kelly's "Cabaret Girls," is now manager of the Jack Johnson All Vaudeville Revue. He joined the show in Plainfield last week.

MUSICAL ACT IN SHOW

The "Jazz-O-Maniacs," a musical act, was added to the cast of the "Garden Frolics" last week at the Empire, Brooklyn.

"BEAUTY REVUE," COOPER SHOW, AT THE STAR

Jimmy Cooper and his "Beauty Review" returned to the Star, Brooklyn, last week. We caught this show last Fall at this house, but at that time it was playing on the American Burlesque Circuit. Now it is booked by the B. B. O. Circuit. The show is practically the same as when we reviewed it last, with the exception of several cast changes.

There was Cooper, little need be said of him, as his reputation as a straight man and light comedian is well known. We know of no better in his line. This fellow has a way of not alone "kidding" his performers, but the audience as well and makes both like it.

There is Eddie Hall, the principal comedian, a funny and clever tramp. Fred Harper, second comedian, also doing a tramp. He, too, is an amusing fellow and a corking good acrobatic dancer.

Victor Kaplan, a dardy singing and dancing juvenile. Ruth Osborne is the prima donna, whose work has improved considerably since her last visit at this house in both singing and talking. Little Betty Burroughs, a capable and pretty soubrette, who has shown us that her experience this season has done her a world of good. She has more confidence in herself and puts her numbers over far better than she did last Fall. She also works with more ease in these scenes.

Betty Delmore, who is a new member of the company since the show played the Star last, is a pretty, well formed ingenue, who does very nicely with her numbers and lines.

The chorus worked better than at any time we have seen them at this house since the change in the bookings. The girls are good looking and displayed plenty of pep in all the numbers.

Harper offered a corking good acrobatic dancing specialty early in the show that went over fine. This fellow is a dandy "hoofer" and as clever an acrobatic dancer as has appeared at the Star this season.

A specialty offered by Kaplan and Miss Burroughs was awarded a lot of applause and they deserved it. The act opened with Kaplan in a song; he then gave an impersonation of Frisco, and did it well. Miss Burroughs followed in a song. She sang "Tuck Me to Sleep" and put it over excellently. They finished with a double number, "Who'll Be the Next One to Cry Over You," and they did that finely. The act is very good and could be played in any small time vaudeville house, but they should change the last two numbers and replace them with more up-to-date ones.

Cooper staged a dandy finale with his entire company.

He is evidently going to repeat this show at all the houses the rest of the season, but it is a show that can stand repeating. SID.

SIGN FOR "PASSING SHOW"

Jack Pearl and Ben Bard, who are at present appearing with "The Whirl of New York," a Shubert vaudeville unit, have been signed to appear in the new "Passing Show."

DOSS REVUE CLOSES

Billy Doss closed his black face revue in Detroit last week. The act worked successfully for three years. Doss is now doing a single written for him by W. D. Fraser.

CLOSE WITH "CHUCKLES"

Pauline Anderson, and Helen Stanley, closed with Jean Bedini's "Chuckles of 1922," on Saturday of last week. The Bedini Unit is this week playing at the Winter Garden.

VAUDEVILLE FOR BURLESQUERS

Ralph Rogers and Elsie Donnelly will close with Henry Dixon's "Big Review" at the Olympic, New York, Saturday night. They are going in vaudeville.

MARSHALL IN VAUDEVILLE

PHILADELPHIA, March 20.—Lew Marshall, who closed with Tom Sullivan's "Monte Carlo Girls," is now playing vaudeville, doing a "sing'e" in this city.

CLOSING WITH "FROLICS"

Nell Vernon and Ed Loeffler will close this week with the "World of Frolics" at the Empire, Providence.

CHICK GRIFFIN CLOSING

Chick Griffin, black face comedian, will close with the "Pell Mell" at the Bijou, Philadelphia, this week.

NO EVIL ON STAGE

The usual Sunday night forum at Dr. Percy Stickney Grant's Church of the Ascension was not held last night. It was intended to have a discussion of the theatre and the drama by S. Marion Tucker, President of the New York Drama League but Mr. Tucker was too ill to attend and instead Dr. Grant spoke on the scheduled topic.

Dr. Grant made a defense of the drama all along the line, even to the point of declaring that there was good in the lesson of the so-called "bad play." "Only the degenerate will see the base side, while the normal will strive to attain the beauty set before them," he said.

"It would be a good thing if some of our fat men and careless women would learn a lesson of beauty from the theatre.

TO MAKE FILMS IN AUSTRIA

Motion pictures will be produced in Austria with American actors and directors, if the plan of one large American producing company is carried through. With but a very small tariff on imported films, a great many German made pictures are now being brought into this country, at costs much less less than those made here.

In Austria, however, the rate of exchange is many times lower than in Germany, and motion pictures for American consumption can be made at about one-tenth of the American cost. This particular company expects to make a series of ten or twelve pictures.

REDELSHEIMER BOOKINGS

Lou Redelsheimer booked the following at the Gayety, Philadelphia this week: Jack Ormsby, Hap Farnell, Bert Lester, Vivian Lawrence, Dolly LaSalle and Flo Florence. This cast goes to the Folly, Baltimore, next week. He also booked Dave Shafkin at the Trocadero as well as Sam Bachem, Lester Fad, Belle White, Clara Fancy and Anna Grant.

"FLASHLIGHTS" ON ONE-NIGHTERS

Jackie Edison's "Flashlights Girls" which will open on some one nighters this week, has the following principals: Chas. Baker, Tommy White, Jackie Edison, Jackie Phillips, Dick Vanderbilt, Harry Smill and Willie de Keller.

HIP CLOSES ON APRIL 8

The Hippodrome is scheduled to close its season on April 8. If business warrants, the house may be kept open for a few weeks more.

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NEW RECORD INVENTION

An invention that may mean a saving of millions of dollars every year to the phonograph record makers, was exhibited last week by Dr. Miller Rees Hutchinson, electrical expert and inventor, at his office in the Woolworth Tower. A phonograph record that will stand all sorts of knocks and rough treatment without affecting the quality of its reproduction was the exhibit.

Dr. Hutchinson explained that the secret of the new records, was in its paper core, which has the same co-efficient of contraction and expansion as the veneer upon which the music is recorded. According to Dr. Hutchinson, a "satisfactory record must not warp in any condition of atmosphere, or in shipment. It must not blister crack or split, and the veneer—where as in this case a veneer is used, must adhere to the core, in fact become a part of it and be thermoplastic. That is, when the heated matrix is pressed upon it the veneer is softened and takes the impression of the matrix.

"This record has all of these characteristics. It is lighter than the average record and should cost about ten cents a record less to produce. The paper core, which is the secret core of the invention, has exactly the same co-efficient of expansion and contraction of the veneer. Ordinary handling will not even fracture the veneer; but even when the veneer is cracked the core holds the veneer on the exact position, and the crack cannot in the least affect the playing qualities of the record."

The name of the inventor was not divulged by Dr. Hutchinson. Plans are being perfected, he said, to manufacture the record, but it would be several months before it could be marketed.

EMERSON MAY RELEASES

The list of May releases of the Emerson Records contain twelve double faced records. Of these two are standard, four are popular, vocal numbers, and seven records are popular dance tunes. The popular numbers are: 10517, "By the Sapphire Sea,"—"Babbling"; 10518, "Lola, Lo,"—"Learning to Love"; 10519, "Cutie."—"Jimmy, I Love But You"; 10520, "Good Bye Shanghai,"—"My Mammy Knows"; 10521, "Virginia Blues,"—"Doo Dah Blues"; 10522, "Somewhere in Naples,"—"Colorado and You"; 10423, "Greenwich Witch,"—"You Tell 'Em Ivories," and last two piano solos and the others are orchestra dance records. The popular vocal numbers are: 10524, "Little Gray Sweetheart of Mine,"—"Old Fashioned Girl"; "10525, "Oh, You Beautiful Baby,"—"Atta Baby"; 10526, "I've Got the Wonder Where He Went Blues,"—"I'll Be Glad To Get Back To My Home Town"; 10527, "Blue Bird Where Are You?"—"Hawaiian Bluebird."

"WIRELESS" SONG BY RADIO

The possibilities of the radio concerts as a medium for making a song popular was demonstrated last week by the song "Kiss Me By Wireless" a fox-trot radio novelty by Ring-Hager and Lou Breau. The song which is full of radio expressions and published by F. Wallace Rega of No. 145 West 45th street, was introduced by Vincent Lopez and his Pennsylvania Dance Orchestra and also sung over the wireless telephone by the Okeh record artists Burt and Shaw. No other medium of making the song popular was used and the results from the radio alone are remarkable.

BRUNSWICK ARTIST IN RECITAL

Claire Dux, exclusive Brunswick record artist, will give her final New York recital of the season at Carnegie Hall on Saturday afternoon, April 8. This will be Miss Dux's fourth New York concert appearance. She made her debut here in November, with the Philarmonic Orchestra, conducted on this occasion by Dr. Richard Strauss.

SUNDERMAN BACK FROM WEST

Frederick Sunderman, general manager of the Mel-O-Dee Music Company returned to his desk from a ten day business trip to the West.

ROLLS AND RECORDS

PHONOGRAPHS BIG SALES

More than 1,500,000 phonographs were perfected and produced in this country last year, which shows the tremendous development of the phonograph industry in the past two decades, putting it on a par with other large trades generally believed to be far in advance of the talking machine. As a matter of fact, the phonographs have kept pace with the automobiles. According to the last census, the figures of last year's productions of machines, averages one to every seventy-two inhabitants.

Production of phonograph records has also expanded rapidly during recent years, the greatest sales being reached at present by the instrumental, dance or "jazz" records which are being pressed in enormous quantities by numerous firms, new and old.

The expected increase in sales of Caruso's records have approximately reached the two-hundred per cent mark since his death.

At the present time there are 6,000,000 phonographs in use in the United States. In the year 1919, the record year, 2,225,000 machines were produced by various companies. Today there are about 100 manufacturers of different types of talking machines. This compares with a total of 286 in 1920 when production was at its peak.

The average purchase of records to a machine is 35 according to statisticians connected with the industry.

TALKING PICTURES BANKRUPT

A petition in bankruptcy was filed last week against the Talking Motion Pictures, Inc., with offices at No. 203 W. 40th street. Three creditors are named in the proceedings. They are: James Goldmark Co., Hess & Hicks, and the Scandia Manufacturing Co. The liabilities are said to be $120,537, while the assets are unknown. Edward A. Ferron was appointed receiver, under a $5,000 bond. Under a patent invented by Orlando B. Kellum, the corporation had been featuring synchronized motion pictures.

OKEH MAKES "CANARY ISLE"

The Okeh records are bringing out the Ben Schwartz number "Canary Isle," which was recorded by the Albert D. Martini Dance Orchestra. The combination is well known for their work at different resorts and social functions, and the Okeh recording was their first work in that line.

COMMITTEE HAS 74% OF NOTES

The Protective Committee, of the Columbia Graphophone Company, was reported last week to have on deposit approximately 74 per cent of outstanding notes. The committee is also said to have in hand the 75 per cent considered necessary before presenting a plan of reorganization, as additional notes have been pledged for deposit.

LEEMING BACK FROM TRIP

H. T. Leeming, General Manager of the Regal Record Company, returned to New York last Monday from a two weeks' trip to Chicago and other middle Western cities, in the interest of Regal Record sales.

The Regal Record lists for April for the first time will be printed on window display hangers and sent to dealers, etc., with shipments of goods.

O'BRIEN RETURNING TO STAGE

Eugene O'Brien, the motion picture star, has severed his contract with the Selznick Pictures Corporation and will open in three weeks in a new play written by Fred Jackson.

SIGN WITH VOCALION

Rosa Raisa, soprano, and M. Rimini, baritone, have signed new long term contracts with the Vocalion Company as exclusive artists.

U. S. HAVE NOVEL PLAN

The New York office of the United States Music Company, in charge of Jack Bliss, at No. 122 Fifth avenue is now going full blast, the stock rooms being complete with facilities for shipping rolls the same day that the order is received. The firm's new exchange plan whereby a trade value of 33 cents each on the customer's old rolls, regardless of condition or make, is allowed against the retail price of new U. S. Word Rolls is helping sales considerably. The U. S. Company says that their exchange plan is not a pretext to cut the retail price of U. S. Word Rolls from $1.35 to 92 cents. Also that they could cut the price to 92 cents without the trouble of and allowance plan, but believe that the 33 cents allowance plan helps the dealers sell more rolls because the owners of player-pianos have many old rolls, and the old rolls would continue to stagnate the demand for new rolls. The company merely requires the "scalp" of the old rolls.

The April list of U. S. Roll releases contains twenty-one word rolls, seven regular rolls, and six foreign regular rolls. Some of the rolls are popular reprints.

OKEH IN WIRELESS CONCERT

Okeh record artists under the direction of Fred Hager, recording manager, gave a wireless concert at Newark last Wednesday night. The musical program was given by the Riga Dance Orchestra, led by Justine Ring, Charles Hart, tenor, Jean Stockwell, violin solo, Elliot Shaw, baritone, Virginia Burt, mezzo-soprano, Vaughn DeLeath, contralto, Nathan Glantz saxophonist and many others.

DOROTHY JORDON IN VAUDEVILLE

Dorothy Jardon, exclusive Brunswick Record artist, returned to vaudeville last Monday, opening on the Keith circuit, where she will feature some of the numbers made lately for the Brunswick.

ELMAN NEED NOT FILE SCORE

That part of the order recently granted in the Supreme Court in the $100,000 damage suit of Mischa Elman, the violinist, against Florenz Ziegfeld, Jr., which specified that a copy of the complete musical score and orchestration alleged to have been composed by the violinist for an operetta to be produced by Ziegfeld be attached to a bill of particulars ordered to be furnished to the defendant by Elman's attorneys was reversed last week by the Appellate Division of the Supreme Court. The attorneys for Elman, who is now in England, are Phillips, Jaffe and Jaffee, of No. 1170 Broadway.

THEATRE MEN INDICTED

Samuel Moscowitz, owner of the American Theatre, Brooklyn, which collapsed on November 29, last, and caused the loss of seven lives, Joseph Gaydica, and James J. Kavanaugh, contractor and sub-contractor of the steel construction work, and James N. Finlay, a building inspector, were indicted by the Kings County Grand Jury, last Saturday. Two indictments each alleging manslaughter in the first and second degrees were returned against each of the four men.

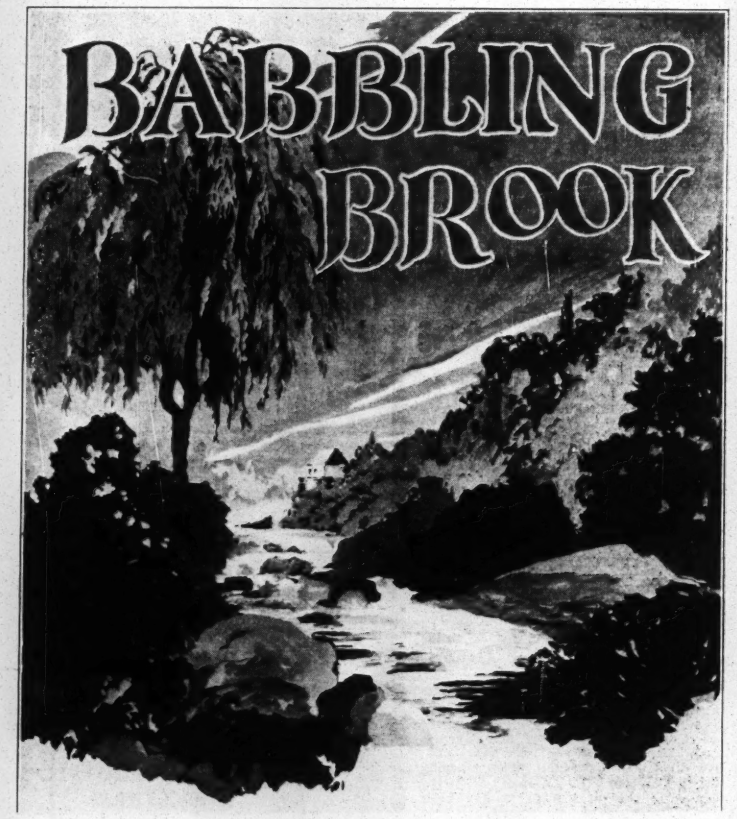
Moscowitz and Gaydica were held in $10,600 bail each and Finlay and Kavanaugh in $5,000 bail each. The four men pleaded not guilty and their counsel was granted three weeks' time in which to make any motions.

BERT WILLIAMS' WILL FILED

The will of Bert Williams, the famous negro comedian, was filed last week in the Surrogate's Court. It bore only his mark in place of his signature.

The explanation given was that at the time the will was executed he had not the strength to write his name.

No estimate is given of the size of his estate, other than it is more than $2,000 in personal property. He left no real estate, but it was learned that he deeded over his home to his wife some time before his death. Mrs. Williams inherits all of his estate.



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ORCHESTRA NEWS

HALLETT AT ROSELAND

Mal Hallett and his orchestra who closed a long run at the American House, Boston, opened at the Roseland, dance palace, last Friday night, making a hit with their initial rendition of jazz music. Later they were guests at a dinner and dance held at Murray's Roman Garden and were given one of the warmest welcomes ever received in New York by a hithereto unknown combination. Many stage and screen stars as well as music writers and publishers joined in the welcome; other well known Broadwayites were present also.

The orchestra composed of nine pieces were discovered in Boston by a scout for Dody and Morris who later booked the orchestra at the Roseland for a period of two years from next September. The total amount involved for the more than two years' contract is said to be $210,000. The contract allows Dody and Morris to book the orchestra for vaudeville one hour each night, and also calls for three rehearsals a week which is said to be the secret of the orchestra's efficiency. They rehearsed diligently for a year before they took a place in the limelight.

A noticeable thing about the orchestra is their excellent showmanship. One of the members, "Scotty" Holmes, was in vaudeville for eighteen months with the U. S. Navy Band and claims to have originated the bass-violin dance, with which instrument he dances and plays as though it were a ukelele.

MUSIC FOR SAXOPHONISTS

The Triangle Music Company is catering to the amateur saxophonists, and are including in their sheet music of their song "Thrills," a special arranged part with melody and obligato for both "C" melody and "E" flat alto saxophones, which were arranged by Rudy Wiedoeft. According to statistics received from instrument manufacturers there are over 300,000 saxophones in use in America and the Triangle Company is increasing their sales of sheet music in that manner, with no extra charge for the parts.

WILL WEIL AT MAYO'S

Will Weil, leader of the Chicago Band Association, which was organized by the local Chamber of Commerce, has undergone a successful operation on his jaw at the Mayo Brothers Sanitarium, Rochester, Minn. Mr. Weil has been troubled with an ailment of the jaw for a number of years and his operation at the Doctors Mayo hands is expected to relieve him of the affliction.

EARLE AT SHANLEY'S

Shanley's, at Broadway and 43rd street, has engaged a nine-piece orchestra to open at that resort shortly under the leadership of George Earle. The combination is an unusually strong one and will feature the well known saxophone trio, Trezise, Nager and Fonzo. Others in the outfit, which is one of the Harry A. Tucker dance orchestras, are Messrs. Caplan, Seltzer, Schepp, Palermo and Seevers.

CREATORE IS GUEST CONDUCTOR

Creatore, the well known band master, is being featured as a guest conductor in all the Famous-Players Canadian Corporation theatres which include Winnipeg, Calgary, Saskatoon, Victoria, and Vancouver.

During the summer months he will direct his own band in various parks.

HAMMER AT McALPIN

Nahan Franko, musical director at the Hotel McAlpin has signed Harry Hammer to conduct the McAlpin Grill Dance Orchestra. Mr. Hammer was formerly at the exclusive Hanna Dinner-Dansant, Cleveland, and previous to that had charge of the dance orchestra at the Astor Hotel, New York.

J. B. LAMPE WITH LOPEZ

Vincent Lopez has made another enterprizing step, and secured the services of J. Bodewalt Lampe, Sr., the well known arranger, as Technical Director of the Vincent Lopez Pennsylvania Dance Orchestra. Mr. Lampe will coach all rehearsals at the Hotel Pennsylvania, attend all phonograph recordings and arrange every number before it enters the Lopez dance book, in order to produce the musical effects for which the orchestra is noted. Some of the new records made by the Lopez organization are expected to create a sensation among phonograph dance devotees.

RECORD FOR KRUGER

The record of plays in which Otto Kruger, now starring in "To The Ladies," at the Liberty, has been featured this season looks like the list of shows played by a repertoire company.

His first appearance this season was in "Sonya," the romantic drama produced by Marc Klaw. Next he was starred in Eugene O'Neill's play, "The Straw." After a short run in the last named drama he was co-starred in the revival of "Alias Jimmy Valentine." His present vehicle is his fourth this season.

CONWAY AT WILLOW GROVE

Patrick Conway and his band will open at Willow Grove Park, Philadelphia, June 4, for a three weeks' run, closing on June 24. This may be Mr. Conway's last appearance at this park, where he has played yearly for some time, due to his school activities at Ithaca which he will begin next fall.

EDDIE MUELLER RECOVERS

Eddie Mueller, musical director of Miner's Empire Theatre, Newark, is back at work in the pit after spending the past eight weeks in the hospital with a serious ailment. Mr. Mueller has been leader at the theatre since the house was built many years ago.

JACOBS AT STUYVESANT

The Hotel Ormond Orchestra, of Ormond Beach, Florida, one of the Harry A. Tucker musical organizations, opened at the Hotel Peter Stuyvesant. The orchestra is playing under the leadership of Arno Jacobs.

FISHER HAS TEN

Charles L. Fisher of Kalamazoo, Michigan, has enlarged his orchestra activities and now has ten combinations working under his direction. Throughout the Middle West he is known as the "Paul Whiteman" of that region.

JAZZ IMPS AT CUSMAN

The Three Imps of Jazz, composed of Miller, Richardson and Miller, have opened at Cusman's, Greenwich Village's new cabaret, and are furnishing their own particular brand of dance music.

WHITEMAN OFFICES ENLARGED

The Paul Whiteman offices at No. 160 West 45th Street, which opened a few weeks ago, have already been found too small for the rapidly increasing business and additional space has been secured.

ESSIG AT DELMONICO'S

Abe Essig is now musical director at Delmonico's at both the concert and tea session. He succeeds Joe Fajer, who was musical director there for some time.

SPECIALE CONTROLS TWO

Vincent Speciale, brother of Mike, now controls both the dance and concert orchestras at the Ambassador Hotel, Atlantic City.

OEHMAN TO PLAY AT GLEN ECHO

A. L. Oehman will open again this summer at Glen Echo Park. Mr. Oehman is also director of two of the finest dance orchestras in Washington, D. C.

NEW ACTS AND REAPPEARANCES

GILBERT AND BRODY

Theatre—*Jefferson.*
Style—*Song and dance.*
Time—*Twelve minutes.*
Setting—*In "one."*

Two men with fair voices, who put over songs in an energetic manner. They follow closely the style used by others singing the same songs. One of the team is a good dancer, while the other managed to get along.

They opened with a published number, which was followed by "Vamping Rose," after which they went into a dance. The next bit was a single by one of the men, who put on a low crown derby hat and glasses, and sung a number being done by Eddie Cantor. A double was next, with both singing "Strut Miss Lizzie," and accompanied it by a few steps. An impersonation of Eddie Leonard was done as a single, by one of the team who sang "Roly-Boly Eyes," and then danced in a way that Leonard never did. They closed with another song, sung in fast tempo and the house orchestra making considerable noise, as it did when they sang their other numbers.

Not a bad act for the three a day and similar time houses. By getting some material a little more original they coud easily improve and might make the bigger time circuits. M. H. S.

SNYDER, MELINO & CO.

Theatre—*58th Street.*
Style—*Bicycle.*
Time—*Fifteen minutes.*
Setting—*"Full."*

This is a three-men act, with two of them doing comics. Both the comics are grotesque, in their make-ups and manage to get some real laughs in pantomime. The straight man does all the actual riding while the comedians merely assist with props in a clown fashion. The act seems to be stretched out rather long for the number of stunts that the straight man act usually does on the wheel. There are really only two tricks done but the comedy that has been inserted in various spots for no reason, drags the turns into the fifteen minute class.

The wheel work is all balancing. The first stunt is to jump from stool to stool on the wheel. For good measure this trick is repeated. After considerable preliminary the next stunt is to climb a stair structure and leap to a spring body on the stage. Intermingled with the comedy this stunt was timed to seven minutes which under any circumstances is too long for a trick in vaudeville.

E. H.

3 KANAZAWA BOYS

Theatre—*State.*
Style—*Novelty juggling.*
Time—*Eight minutes.*
Setting—*"Full."*

Three Japanese compose this act, and in it they have the possibilities of a big time turn. They open the act in full Japanese regalia and the opening bit consists of a ball juggling bit by one of the trio. The ball is of the hard rubber variety and some very effective business is obtained.

Following this, the remaining two juggle a barrel on their feet. This bit occupies most of the time of the act and is staged very nicely. In it they have managed to instill a comedy situation or two that tends to lighten the turn.

The last bit consists of more foot juggling only in this instance the barrel is replaced by one of the men. The final stunt gives the act a more or less whirlwind finish.

At the present, the act is using a house stage set and with this sort of a turn they should have their own drop or "cyc." to lend the atmosphere that the act calls for. With this addition, it is possible that the turn could fit a closing spot on a big time bill very nicely.

E. H.

PAUL SPECHT'S ORCHESTRA

Theatre—*Jefferson.*
Style—*Jazz Band.*
Time—*Twenty minutes.*
Setting—*In "two."*

The organization is from Detroit, where they have a great reputation. Though comparatively young in years, the musicians are masters of their respective instruments, and a clean cut aggregation indeed as far as looks are concerned. The band consists of nine pieces, including Specht who played the violin and led them part of the time. The music produced by the band is wonderful for dance rhythmn, and harmonious, rather than a mere fast rendition of notes in fox-trot tempo. In fact the harmony and the way they brought out the melody of each of their selections played, left an impression more like that of a concert orchestra that was jazzing it up, than a jazz band determined on making a lot of noise with novelty breaks.

Evidently Mr. Specht is new to the tricks of showmanship and fails to take advantage that more stage room would give him, unless, he is of the opinion that the music carries better by having the drop directly in back of the band. With more elbow room, and a cyc drop draped around the stage, it would be more appealing to the eye of course.

From left to right, there was a cornetist, slide-trombone, banjoist, piano player, drummer, and the saxophone players, the one on the extreme right having a table near him with other instruments on it as well as different saxophones. The cornetist is a corker, and knows how to put his stuff over, and next to shine is the versatile musician on the extreme right, which does not detract from the other players.

The selections played were all popular numbers. They played the first two numbers through, and sang the chorus of the third selection of a popular number. Specht made his appearance before the next number was started, and led the orchestra, playing the violin. Their rendition of an Oriental number was a masterpiece, and a wonderful arrangement of a song to which the musicians did ample justice. They were forced to play two encores, singing the chorus of one of the numbers and left the audience applauding for more. They stopped the show without any great apparent effort, when reviewed, and there is reason to believe they will go on stopping shows wherever they play.

By reason of their prestige and publicity, and of course qualities of their own, two or three of the jazz bands in New York may out-draw the Specht combination; but as far as theatrical qualities of a jazz band are concerned, after a certain point of excellence is reached, they have the same appeal to the audience one and all, which means that Specht's band after a little more show experience will be on a par with any orchestra in town as far as vaudeville is concerned. M. H. S.

JESSIE REED

Theatre—*125th Street.*
Style—*Singing.*
Time—*Thirteen Minutes.*
Setting—*Special.*

Coming from the back of a beautiful silver cloth drop hung in "one," Miss Reed, opened with a little special introductory verse that led into a popular rag number with a patter chorus, which she put over in good fashion. Following this she sang "Poor Little Me," the second chorus of which had a comedy vein in it. A Hebrew character number came next, and she closed with another popular song. She encored with a popular number about Broadway, and did a recitation.

Miss Reed was neatly costumed. She has an abundance of personality to put her numbers over. The act is a rattling good number two act for the two a day houses. S. H. M.

DEATHS

HARRY BRUNELLE, for many years manager of Proctor's Theatre, Port Chester, N. Y., and at one time manager of the F. F. Proctor interests, died last Thursday at his home, Harbor View Beach, South Norwalk, Conn.

He was sixty-one years old and became ill some time ago. Several weeks ago his daughter, Mrs. Henry Stevens, gave a pint of her blood in a transfusion operation to save his life.

A wife and two daughters and a brother, Frederick, survive him. The daughters are Mrs. Jerome Pierck, wife of an actor, and Mrs. Henry Stevens, actress. The burial took place last Sunday at Riverside Cemetery, Norwalk, Conn.

WILLIAM T. (BILLY) McINTYRE, of the minstrel team of McIntyre and Cummings, and brother of Jimmie McIntyre, of McIntyre and Heath, died last week at his home at Kenosha, Wis.

He started as a flower boy at Hooley's old theatre in Chicago and graduated to the footlights as a minstrel man.

IN LOVING MEMORY OF
MY LOVING MOTHER
Anna L. Erickson
DIED NOV. 29, 1921
MOURNED BY HER DAUGHTER
Mabel Erickson Bart

LILLIAN CAMERON, actress, died of pneumonia March 14th, at her home, 349 West 44th street. She was seen last season in "Irene," and since appeared in other plays.

CARL OTTO LANGLEY, 'cellist and composer, died last Thursday night at his home No. 42 West Ninety-fourth street. He was a native of Frankfort-on-the-Main, Germany, where he was born seventy years ago. He came to this country more than thirty years ago and became a citizen.

He toured Europe and the United States as a concert 'cellist in 1885. Later he made a tour with the Boston Symphony Orchestra. Afterward he established a conservatory here and wrote a book of instructions on musical instruments.

In 1909 he joined the firm of G. Shirmer, and was the author of 100 orchestrations, of which "Tanzo" and "Arabian Serenades," became popular. Funeral services were held from the Funeral Church, Broadway and 66th street. He is survived by a widow.

CHRISTOPHER FOX whose stage name was Harry Grey, a brother of Nettie Nelson, of the vaudeville team of Ott and Nelson, died at his home in Brooklyn on March 5. He was 37 years of age, and is survived by a widow.

GOOD YEAR FOR FAMOUS

The Famous Players-Lasky Corporation reports net earnings for the year ended December 31 of $4,695,499, equal to $19 on the outstanding common shares, compared with $5,321,240, or $21.92 a share.

Operating income for the year amounted to $5,970,671, compared with $7,826,159 in the previous year while surplus after dividends was $2,264,900, leaving a final profit and loss surplus at the close of the year of $7,663,989, against $5,399,089 on December 31, 1920.

Total current assets amount to $20,602,890, including $3,350,692 cash, $5,439,820 accounts receivable, and $11,905,984 inventory.

Current liabilities amount to $9,839,588, including $3,845,222 bills payable, $1,655,467 accounts payable, $1,073,886 payments on investments and $1,275,172 taxes.

Net working capital at the close of the year therefore amounted to $10,823,802.

The consolidated balance sheet as of December 31 shows as follows:

ASSETS

Cash	$ 2,350,692.60
Bills receivable	465,533.71
Accounts receivable	5,439,820.24
Inventory	11,905,983.84
Securities	500,779.50
Deposits	342,619.66
Investments	8,803,257.46
Land, buildings, etc	9,723,689.29
Deferred charges	633,091.52
Goodwill	7,774,108.97
Total assets	$47,939,576.89

LIABILITIES.

Bills payable	$ 3,845,222.08
Accounts payable	1,655,467.29
Owing to subsidiary companies	110,464.87
Excise taxes, etc	966,258.59
Owing to ouside producers	314,049.70
Serial payments	1,073,886.12
1921 Federal taxes	1,275,172.00
Reserve for common dividend	413,668.00
Reserve for preferred dividend	185,400.00
Advance payments	1,509,400.70
Purchase money notes	402,911.23
Note of Amusement Finance Corporation	1,000,000.00
Serial payments	954,825.95
Reserve for contingencies	428,986.84
Interest in sub'y companies	137,634.12
Preferred stock	9,270,000.00
Common stock	16,732,240.00
Surplus	7,663,989.49
Total liabilities	$47,939,576.89

NEW ROUTE ON LOEW CIRCUIT

The Loew Circuit, with the adoption of the unit system of sending a show intact over its time, issues the following route that bills will follow. With the exception of nine weeks to be played in New York and two weeks in New England, every act playing this time will follow the same route.

Shows consisting of six act bills will open at Atlanta, Ga., for a split week, then route as follows:

Grand Theatre, Atlanta (split); Bijou Theatre, Birmingham, Ala. (split); State Theatre, Memphis, Tenn. (split); Crescent Theatre, New Orleans, La. (split); Prince Theatre, Houston, Texas (split); Princess Theatre, San Antonia, Texas (split); three days to travel; Gordon Theatre, Kansas City, Mo. (split); Kings Theatre, St. Louis, Mo. (split); Loew's Theatre, Dayton, O. (split); three days open; McVicker's Theatre, Chicago, Ill. (full); travel, five days open; Palace-Hippodrome, Seattle, Wash. (full); open Saturdays; Loew's Theatre, Portland, Ore. (full); open Saturdays; Loew's Theatre, Sacramento, Cal. (three days); open Sundays; Loew's Theatre, Stockton, Cal. (three days); Casino Theatre, San Francisco, Cal. (full); Loew's Theatre, Oakland, Cal. (full); Loew's Theatre, San Jose, Cal. (three days); Loew's Theatre Fresno, Cal. (three days); Loew's Hippodrome, Los Angeles, Cal. (full); Loew's State, Long Beach, Cal. (full); Sunday closing; open following Tuesday at Loew's Theatre, Salt Lake, Utah (full); close on Monday; Miller's Theatre, Milwaukee, Wis. (full).

Rialto Theatre, Chicago, Ill. (full); Lyceum Theatre, Pittsburgh, Pa. (full); Loew's Theatre, Windsor, Ont. (split); Loew's Theatre, New London, Ont. (split); Loew's Theatre, Hamilton, Ont. (full); Loew's Yonge Street Theatre, Toronto, Can. (full); Loew's Theatre, Montreal, Can. (full); Loew's Theatre, Ottawa, Can. (full); Loew's Theatre, Buffalo, N. Y. (full).

In addition to this acts may be booked to begin their routes at the Hippodrome, Baltimore, to be followed by the Strand at Washington, D. C. Both these houses play full weeks.

ABOUT YOU! AND YOU!!

William Anderson has closed his season with the J. A. Coburn's Minstrels.

Johnny O'Neil, treasurer of the 49th Street Theatre, is ill with an attack of pneumonia.

Van and Schenck will open a vaudeville tour at the Orpheum, Brooklyn, on April 27.

Charlotte Walker has been engaged for the leading role in the western company of "The Circle."

Moran and Wiser are touring the Pantages Circuit. They recently finished a tour of Shubert vaudeville.

Leo A. Sher, of the Shubert forces, is busy arranging and organizing theatre parties for the various Shubert theatres.

Vardon and Perry will open on a tour of the Loew Circuit on April 17. They just completed a Shubert vaudeville tour.

Fred Allen's contract to tour Shubert vaudeville has expired, but the Messrs. Shubert have taken advantage of the option they had on the act.

Reed and Blake, have just finished a tour of Loew's Southern and Middle western time, and open at the Boulevard Theatre on March 23rd, with all New York time to follow.

Robert Emmett, the comedian, and a selected company of assisting artists entertained at St. Vincent's Church Hall, Brooklyn, on St. Patrick's night. A large and enthusiastic audience enjoyed the show.

Mrs. Grace Hanneford, wife of Poodles Hanneford, the riding comedian, underwent an operation last week at the Peck Memorial Hospital, Brooklyn. She is not expected to return to the act this season.

Fred Heider who recently returned to vaudeville is back in the legitimate again. This time, he is in the leading comedy role in "Lola," the Stoddard-Moresco show, starring **Helen S. Shipman** and which opened last week at the LaSalle Theatre, Chicago.

Joe Jackson, the tramp comedian, who is playing at the Hippodrome, sails for his home, France, early in June. He will visit Spain, Turkey, Russia, Germany, Sweden, England, and will return to the United States late in the fall. He will not play at the Hippodrome but will be seen in motion pictures.

Miller and Rose, Renard and West, Guiran and Marguerite, Hilton and Norton, Edwin George, Hawthorne and Cook, Sybel Vane, Crafts and Haley, Royal Venetian Five, Officer Hyman, Haig and Levere, Jack Little, Al. Raymond and Millicent Mower composed the bill that appeared for the Bohemian Night Dinner show Sunday at the N. V. A. Club.

LETTER LIST

GENTLEMEN

Aronson, M.
Abbott, Geo. S.
Adams, Joe
Bell, Johnnie
Burke & Lilette
Burke, Calvin
Black, J. J.
Collins, Walter
Edmonds, Lee
Fletcher, Harry D.
Gordon, J. J.
Hamilton, Frank A.
Holmes, Jack M.
Leahy, Chas.
Marzella, Max
Rose
Merlan, M.
O'Connell, Jack
Patty, Alexander
Tilbourne, Albert
Taffan, Mike
Udell, Chas. E.
Wade, John W.
Young, Joe

LADIES

Ambler, Kay
s, Mary
Bowman, Mrs. Bernie
Barney, Virginia
Brown, Corina
Bryant, Blanche
Cole, Bee
Childs, Naomi
Channing, Ruth
Candow, Marge
Cleveland, Hazel
Dorr, Grace
Diggs, Mrs. A. E.
Daly, Irene
Dunham, Norine
Gray, Mary
Gray, Zinita
Good, Lola
Holmes, Vera
Howze, Marion
Hanson, Ruth
Landon, Bobby
Leonard, Jean
McPherson, Mary
May, Marie
O'Connor, Mary
Roselle, Myra
Robson, Rose
Rowster, Lillian
Wentz, Jessie
You and You

Carter Sisters closed with Roy Harrah's act at the City Theatre, last Sunday night.

Olivette has been added to the cast of the new Shubert vaudeville unit, "The Rose Girl."

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1678—S. O. Paul—Act.
1679—A. LaBellini—Acts.
1680—J. H. Vacant—Act.
1681—Oscar Snyder—Lyric.
1682—Carl Ludwig—Title.
1683—Walter J. McDonald—Material.
1684—Gene & Myrtle Conroy—Act.
1685—Meyer Golden—Act.
1686—Laurel Lee—Lyric.
1687—J. Paramo—Act.

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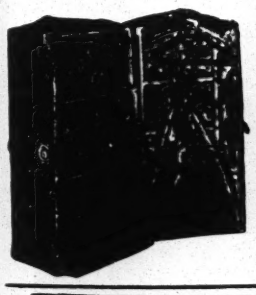

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